IṞAIYAṈĀR AKAPPORUḶ

Text, Transliteration and Translations in English Verse and Prose

Compiled and Edited by

V. RAMASAMY

CENTRAL INSTITUTE OF CLASSICAL TAMIL
CHENNAI

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Translators

DAVID C. BUCK & K. PARAMASIVAM,
EVA WILDEN & OTHERS
and
V. RAMASAMY

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Dr D. PURANDESWARI
Minister of State for Human Resource Development
Shastri Bhavan, NEW DELHI – 110 001
Vice Chairman
Central Institute of Classical Tamil, CHENNAI

FOREWORD

The Tamils may justly be proud of the fact that Tamil has won the status of a Classical language, the status it richly deserves and should have got long, long ago. The ***Central Institute of Classical Tamil*** **(CICT)**, established in Chennai, has mapped out various plans including preparation of definitive editions of forty-one Classical Tamil texts and translation of these works into English and other major European languages as well as into major Indian languages and writing of a historical grammar of Tamil. Language being the autobiography of a people, our objective is to preserve and safeguard the invaluable treasure of the literary compositions in our language. If only we could delve into our past and recover the riches and wealth of the mighty treasure trove of Classical Tamil poetry, we will be amply rewarded by its lofty poetry, the poetry that strengthens and purifies the holiness of heart's affection and enlarges our imagination. Apart from these, reading the ancient Tamil texts such as *Tolkāppiyam, Eṭṭuttokai, Pattuppāṭṭu, Tirukkuṟaḷ etc.,* provides a foundation for scholarship for the present and in this sense they do provide enlightened education.

It is heartening to write this foreword to the series of publications brought out by CICT, which I am sure, will do full justice to the masterpieces in Tamil without compromising on the quality of production. The *Caṅkam* corpus being a repository of our glorious culture, it behoves our present and future generations to study them and to convey their message and the vision of life embodied in them to the public at large. Let me, therefore, commend the series to the enlightened beings the world over.

Sd/-

(D. PURANDESWARI)

PREFACE

Though not so well known as *Tolkāppiyam*, *Iṟaiyaṉār Kaḷaviyal* deals with some of the etiquettes to be followed by lovers in keeping with the *Akam* tradition, especially with regard to *kaḷaviyal* (clandestine) love-making. The concept of love-making has unique dimensions in Tamil society and literature during the *Caṅkam* Age found nowhere else in the world. The summary of the classical Tamil account runs somewhat like this: Fate or accident brings a lad and a lass to meet each other; love at first sight occurs; next, union of hearts takes place; physical union ensues; love is deepened but kept in secret by means of furtive meetings arranged by the hero's (*talaivaṉ*) and the heroine's (*talaivi*) bosom friends; lastly love is revealed to the persons concerned culminating in marriage. Even the period allowable for *kaḷavu* is indicated. Verse 32 says, 'Remaining in *kaḷavu* and extending the period of marriage shall be within a period of two months, they say'. In the rarest of rare cases where parental consent is not forthcoming, elopement takes place to avoid the despicable situation of having to live with a stranger leaving the passionate lover. The deep and noble love of the lovers during the period of furtive love and their adherence to the well-established modes and mores of this phase of love is what is unique in Tamil society and literature of the *Caṅkam* Age. These mores are explained in great detail in *Tolkāppiyam* in the chapter *poruḷatikāram* and in the 60 *nūṟpā*s in *Iṟaiyaṉār Akapporuḷ* more popularly known as *Kaḷaviyal*.

The love that follows marriage is called *kaṟpu*. The characteristics of post-marital love are also delineated from *nūṟpā*s 34 to 60. In short, the last *nūṟpā* sums up excellently the romantic and the realistic features of love:

> What are considered as *kaḷavu* and *kaṟpu*
> stand for the idealization of love
> that occurs in the hearts of those
> who live in this world.

The various translators have done a commendable job in bringing out the nuances of the original. The problems of translating classical texts from one language to another are well recognized by everyone. Our Institute is committed to overcome these difficulties and selecting the translations of some of the best scholars in the field it takes every effort to make them available to both pundits and the common people. This book is one more step in the achievement of our goal.

I am thankful to the Department of Translation of the Institute and the Publications Division for their help in bringing out this book.

Chennai

R. GNANAMOORTHY
Director

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INTRODUCTION

Poetics of Love: *Tolkāppiyam* and *Iṟaiyaṉār Akapporuḷ*

Tolkāppiyam and *Iṟaiyaṉār Akapporuḷ* are the early theoretical treatises on the *Akam* tradition of the Tamils. The third part of *Tolkāppiyam,* namely *poruḷatikāram,* focuses primarily on the *Akam* and *Puṟam* aspects of life, besides dealing with the systems of prosody, poetical devices, usage of words, forms of literary compositions, bodily manifestations, and methods of composition. Tolkappiyar's classification of the contents of poetry into *Akam* (interior) and *Puṟam* (exterior) and the creation of the system of tiṇai are unique in the realm of poetic creation. Tolkappiyar gives the principles of poetics involving the composition of love poems and also *Puṟam* poems based on the literary works available before and during his period. The *"tiṇai"* system covers both the *Akam* and *Puṟam* divisions, but it is more consistent with *Akam* poetry where there is a perfect unity among the three elements of *tiṇai* – *mutal* (time and place) *karu* (matrix, environment), and *uri* (theme/situation) representing theme-*tiṇai* correlation. But in the case of *Puṟam* poems, out of the three elements of *tiṇai,* only the theme is presented without the other elements, namely *mutal* and *karu.* The classification of *tiṇai* into *mutal, karu,* and *urripporuḷ,* the main and supplementary characters, their functions and characteristics, the situations of their discourses in the premarital *(kaḷavu)* and marital *(kaṟpu)* life, the literary techniques such as *uḷḷuṟai, iṟaicci,* and *meippāṭu,* i.e. implications, and emotional manifestations etc., provide the poetic universe of the *Akam* tradition.

Likewise, *Iṟaiyaṉār Akapporuḷ* speaks about only the *Akam* conventions. It deals with the poetic love – the love between a man and a woman as it grows from their first meeting to its culmination in their married life leaving out details concerning *tiṇai* and other formal aspects of *Akam* poetry. It focuses mainly on the secret love *(Kaḷavu)* phase and the married love *(Kaṟpu)* phase of the lovers and the major situations and the discourses of the characters in respective contexts. The last five *nūṟpās* (verses) deal with the

rhetorical features of *Akam* poetry. *Tolkāppiyam*, while classifying the *Akam* tradition into *kaḷavu* and *karpu*, defines *karpu* as married life (*Tol.* 1086). It states that the *karpu* phase begins with marriage in the first *nūrpā* of *karpu Iyal*. But *Iraiyanār Kaḷaviyal* does not make such a clear distinction between these two phases. The theme of marriage appears in both *kaḷavu* and *karpu* phases. Thus these two texts *Iraiyanār Akapporuḷ* and *Tolkāppiyam* – form the basis for the Tamil *Akam* tradition. *Tolkāppiyam*, by giving the principles of love poetics, enabled the *Caṅkam* poets to write love poems and to inaugurate the tradition of love poetry. The *Akam* poetics is the langue and the *Caṅkam* love poetry is its parole.

Akam Tradition

Of the 2381 *Caṅkam* poems, 1862 poems deal with the theme of love; 373 poets out of 473 wrote poems on love. All languages have poems on love, but the uniqueness of Tamil language is the possession of a larger corpus of love poems with a well-knit tradition. Tamils believed that love is inborn; love is the most powerful of all emotions, gives the pleasures of all senses together, and sustains the world. So love has been the subject-matter of their poetry. The *Akam* poetry is the key to understand the significant role played by women in the domestic sphere. It is a world of freedom. A man and woman are brought together by fate. So they fall in love with each other on their first meeting itself and experience emotional and physical union: *uḷḷappuṇarcci* – union of their hearts and *meyyurupuṇarcci* – physical union. Their further meetings are arranged by their male and female companions. The lovers encounter all their difficulties with the help of the companions. Finally, the premarital love *(Kaḷavu)* ends in their marriage. The parents never go against the wishes of their children once they come to know of their love. The woman will uphold fidelity *(Karpu)* more than anything else. If any situation arises testing her fidelity, she will resist all such attempts even at the cost of her modesty *(nāṇam)* and will marry him. Elopement with the hero is resorted to only as a last attempt when the heroine fails to reveal her love to her parents or when she is unable to face the slander by others. By eloping with the hero, she avoids her marriage with a stranger. The love between the hero and the heroine is deep, pure, and noble. That is why the

separation of the hero for the courtesan, though resented, is tolerated by the heroine. Even the courtesans in the *Akam* poetry are graceful, showing respect for the hero's family and honor. They adorn the hero's son with jewels and counsel the hero to go back and bestow love upon the heroine. So she is considered as equal to wife (*Tol.* 1096) and is called "my sister" by the heroine. The other personae in the drama of love have their roles neatly defined and their speech situations clearly marked. They play a complementary role to the hero and the heroine. The male and female companions are so intimate that the hero and the heroine turn to them to share their anguish and to get consolation. The confidante of the heroine is her alterego, who not only chaperons her but also broaches the secret love of the heroine to her parents through the foster mother and exhorts the hero to marry the heroine showing concern all the time for the modesty and fidelity of the heroine. It is the confidante who tests the hero's resolve and enables him to realize the preciousness of the heroine. Noble love permeates the entire drama of love with no space for negative dimensions of love such as unrequited love, betrayal of love, cuckoldry, cross love, etc. In short, both phases of love, *Kaḷavu* and *Kaṟpu*, epitomize love which springs within the hearts of the lovers. Thus, *Akam* tradition presents the idealization of the actual love. Tolkappiyar specifies the discourse situation for each of the characters in the world of love in *ceyyuḷiyal nūṟpās* from 1436 to 1442. In the secret love phase (*kaḷavu),* Brahmins, male and female companions, foster mother, hero and heroine alone could make utterances (*Tol.* 1436), and in the *kaṟpu* phase of love, the bards, the male and female dancers, courtesans, the learned men, and passersby could speak (*Tol.* 1437). Some other people – the villagers, neighbours, medicine men, father, elders can only report but not make direct speeches (*Tol.* 1438). The real mother will not talk directly to the hero and the heroine (*Tol.* 1439) but with others. Others can talk with the mothers and the confidante directly (*Tol.* 1440) in *kaḷavu* and *kaṟpu* phases. The mother just informs her husband and sons about the daughter's love through suggestive speech. She comes to know of her daughter's love through the foster mother via the heroine's companion who is her own daughter.

Another important feature of the *Akam* poetry is the universality

of the emotion presented. As the subject matter is love, the poems will naturally tend towards lyricism and subjectivity. But, by an in-built *Akam* tradition, the whole creative process gets depersonalized and objectified. In the *Akam* tradition, the character cannot be mentioned by their proper names (*Tol.*1003), especially in the *uripporuḷ*, though freedom is given to use proper names in the *mutal* and *karu* parts of *tiṇai*. Contrary to this, names can be mentioned in *puram* poems. The heroes and the heroines are called by their geographical names like *verpan, kānavan, turaivan* or by their occupational names such as *uḻavan, uḻatti, vēṭṭuvacci* or by the names of their roles like *toḻi, cevili, yāy*, etc., or by their gender names like *āṭavan, nampi, cirumi, naṅkai* or by the demonstrative names like *avaḷ, avan* etc. There is no direct intervention of the poet in the poem; he becomes one with the dramatis personae. The *Akam* poems express the inner yearnings of the loving hearts of the young lovers and not their individual feeling. This is the poetic device used to heighten the personal emotions into universal emotion.

Tiṇai Concept: Human Emotions & Landscape

The theme of love is portrayed using the device of *"tiṇai"* in *Akam* poetry. The *tiṇai* (Mode) is a concept encompassing three factors, namely land *(Nilam)*, family *(Kulam)*, and conduct *(Oḻukkam)*. It includes a set of poetic characteristics used to heighten the poignancy of a certain emotion. There are five modes (excluding *kaikkiḷai* and *peruntiṇai)*: the mountain mode *(Kuriñci)*, the forest mode *(Mullai)*, the wasteland mode *(Pālai)*, the seaside mode *(Neytal)*, and the river plain mode *(Marutam)*. Each mode is described in terms of three aspects namely (i) *mutal* (first), (ii) *karu* (matrix), and (iii) *uripporuḷ* (theme/propriety) (*Tol.* 59).

The first aspect (*mutal*) indicates the place and the season (*Tol.* 60). For example, the place for the mountain-country mode *(Kuriñci)* includes the mountains and the areas surrounding them; the season for this mode is autumn midnight, and early winter. The place for the seaside mode *(Neytal)* is the sea and the areas surrounding it, and the season is early winter. The place for the forest mode *(Mullai)* includes the forests, and the areas surrounding them and the season is rainy evening. The place for the river plain mode *(Marutam)* is cultivable lands and the areas surrounding them. The time is just

before the dawn. The wasteland mode *(Pālai)* has no place of its own. Its time is midday in the summer. The locations near mountains or woodlands become wastelands during this season (*Tol.* 69 to 75).

The second aspect (*Karu* i.e., matrix) is concerned with the gods, food, animals, trees, birds, drums, activities, and music pertaining to each mode. For example, the mountain-country mode has lord Murugan as its god, wild rice and millet as food, tiger, wild boar, and elephant as its animals, eagle-wood, sandal wood, neem, teak, and kino as its trees; it has the drum of the possession dance, the hill people's *toṇṭaka* drums and *kuṟavai* drums. Robbing honey, digging roots, roaming the hills, and driving parrots from millet fields are the activities. *Kuṟiñci* melodies are the music. The names of the heros are *cilampaṉ, veṟpaṉ,* and *poruppaṉ,* and the names of the heroines are *koṭicci* and *kuṟatti.* The flowers of this mode are conehead, water lilies in mountain pools, and kino. Each mode is characterized by such details.

The third aspect *(uripporuḷ)* deals with the themes of each mode. They are: union, separation, waiting, pining, quarrelling, and their causes (*Tol.*13 *Akattiṇai Iyal).* Union and the causes of union are the themes of mountain-country mode; separation and its causes are the themes of the wasteland mode; waiting and the causes of waiting are the themes of woodland mode; pining and its causes are the themes of seaside mode; quarrelling and the cause of quarrelling are the themes of the river plain mode.

Akam poetry has to be read and understood in terms of these details of each mode. The details provide the setting, depending upon the stage of love each mode epitomizes. For example, in the mountain-country mode, the hero and the heroine meet by chance and fall in love for the first time in their lives. The poet makes use of waterfalls, peacocks, millet fields, and mountain pools, hunter tribes, and spring time night to evoke these emotions. *Kuṟiñci* is the flower which blooms once in twelve years on the mountain slopes. Imagery is drawn from this environment to evoke the varied emotions of the lovers. The patient waiting of the heroine for the return of the hero is portrayed in the forest or woodland mode using pools, rabbits, deer, and wild lime trees as the setting. The people are shown harvesting, threshing, and tending cattle. The wasteland mode depicts the hero pursuing his fortune in distant lands on separation from home and

loved ones. Hot desert with highway thieves, vultures, dry wells, and noon-time summer provide the imagery. The enforced separation for fear of being found out is the proper emotion of the seaside mode. This mood is evoked by drying fish, thieving seagulls, and rough fisher folk. The hero and the heroine get married, have children, and lead their lives in a fertile region. The hero's relationship with the courtesans irritates the heroine and the go-betweens mediate in order to set them on the righteous path. This is the situation in the river plain mode. Red and white rice, water buffalow, water fowl, and heron, wedding and harvesting drums, harvesting, threshing, and weeding form the backdrop of this mode. There are two other modes: (i) *Kaikkiḷai* – unrequited love and (ii) *Peruntiṇai* – ill-matched love. The love described in these two modes is inferior and of sullied emotional purity (*Tol.* 999, 1000).

Correlation between Psychic and Objective Realities

As mentioned earlier, the concept of *tiṇai* has a greater bearing on *Akam* poems than on *Puṟam* poems, though these poems also have seven *tiṇais* and several sub categories of *tiṇai.* The *mutal* and *karu* aspects of *tiṇai* form an integral part of *Akam* poems, providing a setting to the mood of characters (George Hart). For instance, the hero's suffering is compared to the struggling of the oxen as they try to pull the immobilized cart (*Akanāṉūṟu* 140).

> The young daughter walking and jingling her few bangles
> glistening and decorated with lines, cries out the price in the
>   town
> 'Equal measure of white rocksalt for rice'.
> The dog of one of the houses, not knowing her voice, barks
> and her eyes, like two proud *kayal* fish fighting together
> are afraid. It is those eyes that have given me this pain,
> made me sigh hard, suffering like the oxen
> at the hands of her father as they pull the cart
> sunken in the congealed mud that is as black
> as the shadow of the smoke when a hill man
> tries to make a field by burning it clear.
>
> (*Akanāṉūṟu* 140)

The poem contains a series of images – the oxen which suffer at

the hands of the cart driver as they try to pull the cart out of the mud, the mud which is as black as the smoke emanating from burning the field, and the eyes of the girl which make the inlander suffer, giving a sense of inter-connectedness. The eyes of the girl caused the wounds of love in the hero. He suffers like the oxen which suffer at the tormenting cart driver. The feeling of helplessness felt by the hero is the dominant mood of the poem which is graphically presented by the image of the oxen suffering at the nagging cart driver. The poem establishes a correspondence between the psychic reality and the objective reality with a clinical precision.

A hero is returning from the courtesan. The heroine's companion stops him at the door refusing admission into his house and narrates a natural scene: "In your village there is a family of two birds. The female bird is pregnant and is about to deliver. It needs a soft bed to lie. The male bird, in an earnest desire to fulfil, goes out immediately and returns with soft white flowers of the sugarcane and stays with her throughout" *(Kuruntokai* 85). The scene contains an implication for the hero who, unlike the male bird, stayed away with other women abandoning his pregnant wife. The love which gets epitomized in this poem is a universal emotion, brought out through a scene from nature which is the objective correlative for the mood of the poem. The situation or the natural scene forms an outer correlative for the feelings evoking the same emotion from the reader. The significant aspect of *tiṇai* is the natural correspondence that exists between human situations and the natural background in *Akam* poems – the perfect link between the theme *(uripporuḷ)* and the first two aspects of *tiṇai*, *mutal*, and *karu* (Dubiansky). The scorching sun above and the burning earth below exemplify the heart's inner anguish in the wasteland mode. The pouring rain, the copulating deer, the buzzing bees, the colourful swarms, the fragrant lilies, the wetlands, and the cool path symbolize the jubilant heart of the lovers who hope for the delightful union in the *Marutam* mode. Thus the place, time, and the natural environment provide a complementary setting to the theme. In *Akam* poems, the heroine stands as a simile for natural objects – a reverse process of comparison.

eyiṟṟi pōlum māviṉ taḷirē – (Aiṅkuṟunūṟu 365*)*
niṉṉē pōlum maññai āla – (Aiṅk. 492)
niṉ naṉṉutal nāṟum mullai malara (Aiṅk. 492*)*
niṉṉē pōla māmaruṇṭu nōkka (Aiṅk. 492*)*.

(*Aiṅkuṟunūṟu* 365)

Nature, in *Puṟam* poems, is not so integral as it is in *Akam* poems. *Tolkāppiyam* and *I̱raiyaṉār Akapporuḷ* codify all these *Akam* conventions and become the poetics of love.

Name of the Work: *I̱raiyaṉār Akapporuḷ*

The original name of the work is *Kaḷaviyal*, but later on, there came into existence a tradition of calling it by the name *I̱raiyaṉār Akapporuḷ*. The name *Kaḷaviyal* is given to the text because of the importance given to the love experienced by the lovers during the secret phase of their relationship. It is structured as a work of collection since the *nūṟpās* (verses) of the work give all the characteristics of *Akam* poetry.

Author of the work

There is no reference to the name of the author in the original text. But, Nakkiranar, who is the commentator of this work, gives an account of the composition of the work where he mentions *I̱raiyaṉār* – Lord Shiva – as the author of this work. He provides the following details: *Ukkira Peruvaḻuti*, a Pantiya king, after the twelve-year famine which devasted his country, asked the scholars to bring back all the learned people to his country. Among the scholars assembled, there was no one competent in the field of meaning *(Poruḷ)*. The king was disheartened because without the treatise on meaning, all other treatises on sounds, words, and syntax were useless. Seeing the king's suffering, the Lord himself wrote the present treatise on the field of meaning and submitted it to the king. The king was pleased, and he asked the scholars to write commentaries on it. Again, he was upset because there was no consensus about the correct interpretation among the scholars. Lord Muruga appeared in the guise of a child and authorised the commentary of Nakkiranar, the son of Maturai Kanakkayanar.

The date of composition of this work is also indefinite. Nakkiranar's commentary declares that *Kaḷaviyal* was written during the final *Caṅkam* age itself. Opinions among the scholars about the date of composition hover around the eighth century.

Nakkiranar's Commentary

Nakkiranar's commentary is said to have been composed during the *Caṅkam* age itself at the same time as the *Kaḷaviyal.* This view is contested on the grounds that the commentary uses quotations from *Cilappatikāram* and *Pāṇṭikkōvai* which are works of later periods, though allowance could be granted for his use of quotations from *Caṅkam* works. The *Pāṇṭikkōvai*, as a panegyric work on Pantiya king Netumaran, belonged to the late 7th or early 8th century. Likewise, Ilampuranar, the oldest among the commentators of *Tolkāppiyam* (11th century), mentions the work *Kaḷaviyal* and not the commentary, while Peraciriyar, another commentator of the 13th century, refers to both the original and its commentary. So the lower time limit for the commentary might be 8th century and the upper limit 13th century.

The commentary of Nakkiranar is the first prose commentary in Tamil literary history, and it established a model for all subsequent commentarial practices on literary works. He says that one has to interpret a verse in a fourfold manner: By telling the substance of the verse, by dissecting it phrase by phrase, by paraphrasing it, and by commenting on it extensively. Adopting an elegant style, the commentary provides details like what the present *nūṟpā* says and its relevance to the earlier / previous *nūṟpā,* parapharase of the text, and a minute explanation of each line or word. In the explicatory part, there will be a discussion of alternative views and also indication of the correct meaning for the text. The commentator will raise hypothetical questions in a conversational style and will answer them. He will also give, sometimes, two plausible views leaving to the reader the freedom of judgment. Adopting the techniques of expository and persuasive discourses, the commentator would try to convince those who hear it by incisive analysis with appropriate illustrations from other works.

Nakkiranar's commentary is significant in the history of *Akam* poetics. It has helped in putting the poetic course of love in order. The observations of David Buck and Paramasivam are worth noting: Prior to Nakkiranar's commentary on *The Study of Stolen Love*, love poems dealt with individual scenes like little condensed crystals of reality drawn from the lives of lovers. *Tolkāppiyam* laid down

the conventions for constructing "Snapshots" of love life, and may well embody an earlier tradition of serialized continuity. But it was Nakkiranar who, in the present detailed commentary, first ordered those poetic moments unmistakably into a serialized plot. The sequel to this serialization of moments in love poetry was nothing short of spectacular (P.XIV). Thus his commentary crystallized the tradition of portraying the full development of a serialized story which later on was continued by the genre called *Ciṟṟilakkiyam* and *Cilappatikāram*.

Tolkāppiyam and *Iṟaiyaṉār Akapporuḷ*

Since *Tolkāppiyam* and *Iṟaiyaṉār Akapporuḷ* are the earliest verse treatises on *Akam* tradition, it will be fruitful to know the areas where they concur and the areas where there is variation. In the identification of *kaḷavu* with the *kāntaruva* custom and in the four kinds of meeting between the hero and the heroine – (i) union out of sexual desire (*Kāmappuṇarcci*), the hero's meeting the heroine on his own (*Uṭantalaippaṭutal*), union arranged by the hero's companion (*Pāṅkaṉkūṭṭam*), and the union caused by her companion (*Pāṅkiyarkūṭṭam*) – and the speech acts thereon, both *Tolkāppiyam* and *Iṟaiyaṉār Akapporuḷ* concur. But the beginning of *kaḷavu* is viewed differently in these two texts. In *Tolkāppiyam* the first union between the hero and the heroine occurs involving four stages: the hero and the heroine meet (*Kāṭci*), then the hero doubts whether she is a human or a divine being *(ayyam)*, the hero's doubt gets cleared by the various features of the heroine (*teḷivu)*, and finally they fall in love as their eyes express their intent (*Kuṟippaṟital*). But in *Iṟaiyaṉār Akapporuḷ*, there are no such intermediary stages. They meet by chance and have union. There are also differences in the description of *kaṟpu* between these two. In *Tolkāppiyam kaṟpiyal, kaṟpu* is defined as the tradition of marrying the girl with a ritual (*karaṇam*). The girl will be given by the parents and she will be received. There is another kind of marriage in which there is ritual but there is no one to give or receive her (*uṭaṉpōkku)* (*Tol.* 1086, 1087). But in *Tolkāppiyam ceyyuḷiyal, kaṟpu* begins with the revelation of their secret love, and the heroine is obtained from her relatives (*Tol.* 1434). In the *Iṟaiyaṉār Akapporuḷ, kaṟpu* begins with revelation (*veḷippaṭai*), and not with marriage. The later works on *Akam* poetics followed either the first or the second strand on *kaṟpu*.

For a detailed understanding of the *Akam* poetics, one has to rely on *Tolkāppiyam*, though the ideas are scattered in different sections. The *Akattiṇai Iyal* of *Tolkāpiyam* provides elaborate account of *tiṇais* and of the people appropriate for each *tiṇai*, the contexts of speech for foster mother, confidante, the wayfarers, and the hero and also the convention of using names in *akattiṇai*. Similarly, the emotional manifestations of the heroine in *kaḷavu*, the situations when the hero, heroine, and confidante speak and the people for whom unrequited love *(Kaikkiḷai)* and ill-matched love *(Peruntiṇai)* are appropriate are provided in addition to the other aspects of *Iṟaiyaṉār Akapporuḷ*. A comparison of these two texts will reveal that *Tolkāppiyam* adopts a speaker-based approach in the description of themes or situations whereas *Iṟaiyaṉār Akapporuḷ* follows a theme or situation-based approach. The distinctive feature of this text is its attempt at a sequential treatment of themes, though it is rudimentary in nature. Nakkiranar's commentary provides such a treatment of themes, though there are gaps and jumps of situations.

The Structure of *Iṟaiyaṉār Akapporuḷ*

The arrangement of *nūṟpās* will indicate the structure of *Iṟaiyaṉār Akapporuḷ*. *Nūṟpās* 1 to 33 deal with *Kaḷavu*, 34 to 55 speak about *kaṟpu*, and 56 to 60 with the rhetorical features of an *Akam* verse.

SITUATIONS	KAḶAVU DETAILS
Kāmappuṇarcci	Chance meeting – emotional and physical union; union out of mutal accord (*Nūṟ*:1,2)
Further meetings	(i) *Pāṅkaṉkūṭṭam* (ii) *Iṭantalai Paṭutal* (*Nūṟ*:3) (iii) *Pāṅkiyar Kūṭṭam*) a) Hero's entreaty to the confidante b) making her understand his wish *matiyuṭampaṭuttal* (*Nūṟ*:5,6) c) Confidante's understanding (*tōḻi uṇarcci: Nūṟ*:7) d) Confidante's entreaty to the heroine (*Nūṟ*:10) e) The heroine's expressions about her intentions to the confidante (*Nūṟ*:11)

	f) The tradition of bringing together (*talaippeyal marapu* - *Nūṟ*:12)
Aṟattoṭuniṟṟal	g) Confidante's speaking to foster-mother without contradiction (*Nūṟ*:14) h) Obstacles in the hero-heroine meeting (*Nūṟ*:16&17) i) Night & day trysts arranged by confidante (*Nūṟ*: 18,19,20,21) j) Alar & ampal (*Nūṟ*:22)
Iravu & *Pakaṟ Kuṟi* Exposure I (*Veḷippaṭai)* Marriage (*Varaivu*)	Two types of marriage: (i) Marriage before exposure (ii) Marriage after exposure (*Nūṟ*:24)
Aṟattoṭuniṟṟal	Negotiation The confidante's request to the hero to marry the heroine before it is known to the mother (*Nūṟ*:23)
Exposure II	Obstacles in their marriage (*Nūṟ*:25) (i) Separation for wealth (ii) Separation due to staying in one place. The love affair is known to the parents (*Nūṟ*: 26). Mother first knows (*Nūṟ*: 27). Others know through suggestions (*Nūṟ*: 28).
Aṟattoṭuniṟṟal *Notumalar varaivu*	Situations for standing with honour i) excessive guard ii) marriage proposal of strangers iii) relative's refusal to the hero's marriage offer iv) fearing the dangers on the way (*Nūṟ*:29) v) Speech situation demanding marriage (*Nūṟ*:30) vi) the hero's characteristics (*Nūṟ*:31) vii) period of *Kaḷavu* (*Nūṟ*:32) viii) no delay due to the hero in *Kaḷavu* (*Nūṟ*: 33) *kaṟpu* (*Nūṟ*:34 to 55)
Pirivu: specifications	Separation and its kinds Characteristics of *kaṟpu* (*Nūṟ*:34) Six types of separation (*Nūṟ*:35) Separation for the high-born (*Nūṟ*:36) Separation for the Brahmins (*Nūṟ*:36) Separation for mediation in king's absence (*Nūṟ*:38)

	Separation fit for the low-born (*Nūṟ*:39) Separation fit for the courtesan (*Nūṟ*:40) Time limit for separation involving change of place (*Nūṟ*:42) Separation for courtesan within the village (*Nūṟ*:42) Separation outside the village (*Nūṟ*:52) Hero's return when his wife menstruates (*Nūṟ*: 43, 44) Occasions for sulking : for the heroine (*Nūṟ*:47 to 50), for the hero (*Nūṟ*:50) Consoling the heroine by the go-betweens (*Vāyil*) (*Nūṟ*:53 to 55)
Rhetorical aspects of *Akam* poem	Ten aspects - (*Nūṟ*:56) *eccam* (57-58) exceptions (*Nūṟ*:59); the greatness of love (*Nūṟ*:60)

In the *kaḷavu* phase, there is no reference to the elopement (*uṭaṉpōkku*) or the hero's threat of mounting the palmyra horse (*maṭalēṟutal*) or to marriage *(varaital)*. Likewise, the salient situations in *kaṟpu* like separation on account of search for wealth (*Poruḷvayiṉ pirivu*), the postponement of separation in order to console the grieving wife *(celavaḻuṅkal)*, pangs of separation (*Pirivāṟṟāmai*) and separation on account of the courtesan are not given detailed attention in the *Iṟaiyaṉār Akapporuḷ* besides leaving out *kaikkiḷai* and *peruntiṇai* modes. These gaps apart, *Iṟaiyaṉār Akkapporuḷ* is definitely a new attempt at presenting the themes in an orderly arrangement.

Different Editions of *Iṟaiyaṉār Akapporuḷ*

There are several editions of the *Iṟaiyaṉār Akapporuḷ* text with Nakkiranar's commentary. Of them, editions by Ci. Vai.Tamotaram Pillai (1883, 1916, 1939, 1948, 1953, 1970, 1991), Ca. Pavanantam Pillai (1916), Ka. Namaccivaya Mudaliar (1948), Kazhakam (1953), Centurai Muthu (1970) and Thurai. Iracaram (1997) deserve mention.

Differences in the application of *cīr* rules and *Canti* rules are noticed among these editions. Lexical and morphological variations along with prosodical and phonological variations have been noticed by scholars who have worked in this area. Out of these variant readings, as Eva Wilden observes, only three morphological and

three lexical variations contribute to semantic differences (P.22). Buck also does not voice any different opinion when he talks about these editions.

Iraiyanār Akapporuḷ: English Translation

There are two English translations available for the *Iraiyanār Akapporuḷ* text. David C. Buck and K.Paramasivam have translated the text along with Nakkiranar's entire commentary under the title *The Study of Stolen Love: A Translation of Kaḷaviyal enra Iraiyanār Akapporuḷ with commentary by Nakkiranar.* Eva Wilden, Jean–Luc Chevillard, Sascha Ebeling, Thomas Lehmann and Takahashi brought out an English translation under the title *An Annotated Translation of Kaḷaviyal* alias *Iraiyanār Akapporuḷ* with an extensive introduction as well as footnotes for technical terms of the text.

Buck's translation is based on Nakkiranar's commentary for the text. Since the commentary also is translated, there will be no difficulty for the readers to understand certain expressions used in the translation. For example, the translators render *ōriṭattāna* (*nūrpā* 38) as "in one place", and *arapporuḷ paṭuppinum (nūrpā* 44) as "follows that theme". These expressions in the *nūrpās* concerned can be understood only by reference to previous *nūrpās* in the original text. So the literal translation for those expressions in the original will be vacuous for the readers. His rendering of *porutpiṇi* as "amassing wealth" (*Nūrpā* 35) gives a negative connotation to the word in the original.

Eva Wilden and others give an alternative translation for the original *Kuraiyuru puṇarcci toḻitēettuk* whenever they consider the interpretation of Nakkiranar to the *nūrpā* concerned deviant and specious. For example, *nūrpā* 13.

> *kuraiyuru puṇarcci toḻitēettuk*
> *kiḷavikkillai talaip peyal āna*

is translated by her as

> Union (because of her) expressing (her) wants
> in front of the confidante does not exist for the heroine
> when (the hero and the heroine) meet.

Whereas Buck's translation incorporates Nakkiranar's interpretation.

> Union through entreaty by her friend does not exist
> for the heroine, in bringing them together.

Another example is *nūṟpā* 28:

> *tantai taṉṉaiyar āyiru vīṟṟum*
> *muṉṉam allatu kūṟṟavaṉ illai*

It is translated by Eva Wilden in the following way:

> In that case there is no speech except by implication
> on the part of the pair of father and brothers.

She thinks that the speech is made by the father and brothers, while it is made by the mother to her husband and sons through suggestive speech.

> Father and brother: to these two classes
> She has no speech other than by suggestion there.

Similarly, the meaning undergoes revision in her rendering of (*nūṟpā* 15. Her Version for:

> *muṟpaṭap puṇarāta colliṉ maiyiṉ*
> *kaṟpeṉap paṭuvatu kaḷaviṉ vaḻittē* (*nūṟpā* 15).

is as follows :

What is called *kaṟpu* is the course of *kaḷavu* in case of the absence of words of uniting previously. According to Eva Wilden, Buck's translation "treats the sutras as if they were single stanzas in poetry," and it pays "little consideration for context or for poetological systematics – in other words, the single sentences are readable, but the whole doesn't make any sense" (p. 22). In her view, unless *Tolkāppiyam* is understood at least in rough outlines, the description of early poetics and their concerns will have to remain cautious and aware of its own limitations (p. 22).

In translating the *Iṟaiyaṉār Akapporuḷ*, problems arise because of the laconic nature of the text and its elliptical form. Hence, different contextualizations are provided by the readers. The contextualization, of course, has to be provided after a thorough understanding of the *Akam* tradition as described by *Tolkāppiyam* and as exemplified by the *Akam* poetry of the *Caṅkam* literature.

The Present Work

The present edition of *Iṟaiyaṉār Akapporuḷ* in English with different translations is published with the objective of making available one of the basic texts on the *Akam* tradition to the reading public who do not have access to read the source text in Tamil, and thereby bringing them into contact with the culture of a race which has evolved a well-knit tradition governing its love life, an intrinsic racial trait which is unseen and unknown in any other culture. With this modest aim, the present work is published. The salient features of this edition are: An elaborate introduction about the *Akam* tradition, the *tiṇai* concept, the integral nature of man-environment setting, the text and its commentary by Nakkiranar, a comparative account of *Tolkāppiyam* and *Iṟaiyaṉār Akapporuḷ* (IA), the structure of IA and views about the earlier translations enabling the readers to understand the text clearly. As for the text, the original *nūṟpā* is given in transliteration. Different English versions of the original are provided next in the following order: (1) Translation by David C. Buck and K. Paramasivam (2) Eva Wilden and others (3) V. Ramasamy. At the end, a glossary of cultural terms in the text is appended. The terms *kaḷavu* and *kaṟpu* are retained in some translations as they are conceptual and culture specific.

The Tamil text edited by Ka.Ra. Kovintaraja Mutaliar and Me.vi. Venukopala Pillai (of 1933) has been taken as the source text for the translation. It will be a fruitful endeavor if the present work evokes a desire in the readers to know more about the tradition the text embodies and makes them turn to works like *Tolkāppiyam* and *Caṅkam* literature for further reading.

A SYSTEM OF TRANSLITERATION OF TAMIL

Vowels

Short		Long			
அ	a	ஆ	ā	ஐ	ai
இ	i	ஈ	ī	ஔ	au
உ	u	ஊ	ū	Āytam	
எ	e	ஏ	ē	ஃ	k̲
ஒ	o	ஓ	ō		

Consonants

Hard		Soft		Medial	
க்	k	ங்	ṅ	ய்	y
ச்	c	ஞ்	ñ	ர்	r
ட்	ṭ	ண்	ṇ	ல்	l
த்	t	ந்	n	வ்	v
ப்	p	ம்	m	ழ்	l̲
ற்	r̲	ன்	n̲	ள்	ḷ

CONTENTS

IṞAIYAṈĀR AKAPPORUḶ

KAḶAVU

The Secret Love

1. அன்பின் ஐந்திணைக் களவெனப் படுவ
தந்தணர் அருமறை மன்றல் எட்டனுள்
கந்தருவ வழக்கம் என்மனார் புலவர்.

aṉpiṉ aintiṇaik kaḷaveṉap paṭuva
tantaṇar arumaṟai maṉṟal eṭṭaṉuḷ
kantaruva vaḻakkam eṉmaṉār pulavar.

1. What is called stolen love, in five modes of affection,
is, among the pleasant one's rare secret's eight nuptials,
the *kantaruva* convention, say the poets.

2. What is called *kaḷavu* (in the context of the) five categories
of love
is the gandharva custom
among the eight (kinds of) marriage
(according to) the Vedas of the Brahmins,
the scholars say.

3. What is called *kaḷavu* in the five *tiṇais* of love
is, among the eight kinds of marriage of Brahmin's Vedas
the *kantaruva* custom, say the poets.

2. அதுவே
தானே அவளே தமியர் காண
காமப் புணர்ச்சி இருவயின் ஒத்தல்.

atuvē
tāṉē avaḷē tamiyar kāṇa
kāmap puṇarcci iruvayiṉ ottal.

1. That,
   When he and she see alone, is the accord
   on both sides of the union of love.

2. That is (to say):
   as regards him and her
   when they see (each other) alone,
   there is suitability
   for (the task of) union out of (sexual) desire / passion on both sides for uniting.

3. That is:
   He and she meet alone and
   have union out of sexual desire
   On mutual consent.

3. ஆங்ஙனம் புணர்ந்த கிழவோன் தன்வயின்
பாங்க னோரின் குறிதலைப் பெய்தலும்
பாங்கிலன் தமியோள் இடந்தலைப் படலுமென்
றாங்கவ் விரண்டே தலைப்பெயல் மரபே.

āṅṅaṉam puṇarnta kiḻavōṉ taṉvayiṉ
pāṅka ṉōriṉ kuṟitalaip peytalum
pāṅkilaṉ tamiyōḷ iṭantalaip paṭalumeṉ
ṟāṅkav viraṇṭē talaippeyal marapē.

1. The hero who has thus united,
   in two fashions shall he meet her again,
   according to tradition:
   a rendezvous arranged by his friends, and
   coming upon her alone, without his friend.

2. For the hero who has united thus
   the tradition of approaching (consists of) these two:
   reaching the meeting place, in the case when the companion examines
   (the emotional changes in the hero)
   and that he, (being) without his companion,
   reaches the place where she is alone.
   or, because the topic is the explanation of ways of approaching:

reaching the meeting place,
While the companion examines (the emotional changes) in the hero who has thus united,
and that he, (being) without his companion,
reaches the place where she is alone
these two form the tradition of approaching.

3. Having united thus, for the hero
   meeting her at the place indicated by his companion, and
   meeting her alone without his companion –
   these two are the ways of meeting.

4. அவ்வியல் பல்லது கூட்டக் கூடல்
எவ்விடத் தானும் களவிற் கில்லை.

avviyal pallatu kūṭṭak kūṭal
evviṭat tāṉum kaḷaviṟ killai.

1. Other than of that nature, union that is caused
   at no point exists in stolen love.
2. Other than of this nature,
   meeting for sexual intercourse
   does not exist at any point in *kaḷavu.*
3. Other than of that nature, there is no arranged union
   at any point in *kaḷavu.*

5. புணர்ந்த பின்றை ஆங்ஙனம் ஒழுகாது
பணிந்த மொழியால் தோழி தேஎத்
திரந்துகுறை யுறுதலும் கிழவோன் மேற்றே.

puṇarnta piṉṟai āṅṅaṉam oḻukātu
paṇinta moḻiyāl tōḻi tēet
tirantukuṟai yuṟutalum kiḻavōṉ mēṟṟē.

1. After uniting, not behaving in that manner
   through deferential speech to her friend
   even accomplishing through entreaty exists for the hero.

2. After uniting, the hero, not behaving like that,
   is to express his wants entreatingly
   with humble words before the confidante.

   Or:
   Instead of behaving like that (i.e. as described in sutra 3)
   after uniting,
   the hero is to express....

3. After the union, not behaving that way
   even to express his wants, through entreaty
   with humble words to the confidante
   is proper for the hero.

6. இரந்துகுறை யுறாது கிழவியும் தோழியும்
ஒருங்கு தலைப்பெய்த செவ்வி நோக்கிப்
பதியும் பெயரும் பிறவும் வினாஅய்ப்
புதுவோன் போலப் பொருந்துபு கிளந்து
மதியுடம் படுத்தற்கும் உரியன் என்ப.

irantukuṟai yuṟātu kiḻaviyum tōḻiyum
oruṅku talaippeyta cevvi nōkkip
patiyum peyarum piṟavum viṉāayp
putuvōṉ pōlap poruntupu kiḷantu
matiyuṭam paṭuttaṟkum uriyaṉ eṉpa.

1. Entreating without accomplishment, looking for
   the opportune moment when the heroine and her friend
   are together,
   asking place, name, and other things,
   approaching and speaking as a stranger,
   even for the reconciliation of knowledge, he is fit, they say.

2. If he does not express his wants entreatingly, he may also
   look for the occasion when the heroine and the confidante
   meet each other, ask for place, name, etc.,
   express himself appropriately as if he were a stranger,
   and make (her) mind agree, they say.

Or:

If he does not express his wants entreatingly,
he may also
look for the occasion when he meets both the
heroine and the confidante together....

3. Without entreating, looking for the occasion
when the heroine and the confidante are together
asking the place, name, and other things,
and telling appropriate words like a stranger
the hero is fit to reconcile her understanding.

7. முன்னுற உணர்தல் குறையுற உணர்தல்
இருவரும் உள்வழி அவன்வர வுணர்தலென்
றம்மூன் றென்ப தோழிக் குணர்ச்சி.

muṉṉuṟa uṇartal kuṟaiyuṟa uṇartal
iruvarum uḷvaḻi avaṉvara vuṇartaleṉ
ṟammūṉ ṟeṉpa tōḻik kuṇarcci.

1. Understanding through pondering, understanding through the entreaty,
and understanding through his coming to where they both are:
those three are her friend's understanding, they say.

2. Realizing beforehand
realizing when he expresses his wants,
(and) realizing when he comes after the two (who?) have come together these three, they say, are the (ways of) realizing of the confidante.

3. Understanding through pondering,
Understanding through entreaties, and
Understanding through his coming when they are together –
those three are the understandings of the confidante,
they say.

8. ஆங்குணர்ந் தல்லது கிழவோள் தேஎத்துத்
தான்குறை உறுதல் தோழிக் கில்லை.

āṅkuṇarn tallatu kiḻavōḷ tēettut
tāṉkuṟai uṟutal tōḻik killai.

1. Other than understanding in that way with the heroine
   her friend herself has no accomplishment.

2. Unless she has realized (it) in this way,
   it is not for the confidante (to pass on) to the heroine
   (the fact) that he expresses wants.

3. Other than understanding in that way,
   it is not for the confidante herself to make entreaty
   to the heroine

9. முன்னுற வுணரினும் அவன்குறை யுற்ற
பின்னர் அல்லது கிளவி தோன்றாது.

muṉṉuṟa vuṇariṉum avaṉkuṟai yuṟṟa
piṉṉar allatu kiḷavi tōṉṟātu.

1. Even if she has understood through pondering,
   Speaking does not occur except after he beseeches.

2. Even if she has realized (it) beforehand,
   an utterance (by the confidante) does not appear
   unless he has expressed his wants (to her).

3. Though she has understood through pondering,
   no speech will occur except after he expresses his wants.

10. உள்ளத் துணர்ச்சி தெள்ளிதின் கரந்து
கிழவோள் தேஎத்துக் குறையுறூஉம் உளவே
குறிப்பறி வுறூஉம் காலை ஆன.

uḷḷat tuṇarcci teḷḷitiṉ karantu
kiḻavōḷ tēettuk kuṟaiyuṟūum uḷavē
kuṟippaṟi vuṟūum kālai āṉa.

1. Hiding her inner understanding and not letting it become clear
   there are also entreatings of the heroine
   at the time of knowing the signs.

2. Having hidden from clarity (the confidante's) understanding
   there are also expressions of (the hero's wants)
   (by the confidante) in front of the heroine,
   if (the confidante) makes (the heroine) recognize (his) signs / intentions.

3. Hiding her inner understanding clearly
   the confidante also has expressions of entreaty to the heroine
   at the time of referring to his anguish.

11. தன்னுள் குறிப்பினை அருகும் தோழிக்கு
முன்னுறு புணர்ச்சியின் அருகலும் உண்டே.

taṉṉuḷ kuṟippiṉai arukum tōḻikku
muṉṉuṟu puṇarcciyiṉ arukalum uṇṭē.

1. To her friend who has expressed her inner intent,
   There also exists an expression, due to the union of meeting.

2. There is also the reference to the previous union (by the heroine)
   in front of the confidante who refers to the signs inside herself.

   Or:
   There is also the reference to the first union (by the heroine)
   in front of the confidante who refers to the signs inside (i.e the heroine).

3. To the confidante who has expressed her inner intention,
   there is also an expression of the previous union.

12. குறையுறும் கிழவனை உணர்ந்த தோழி
சிறையுறக் கிளந்து சேண்பட நிறுத்தலும்
என்னை மறைத்தல் எவனா கியர்என
முன்னுறு புணர்ச்சி முறைமுறை செப்பலும்
மாயப் புணர்ச்சி அவனொடு நகாஅ
நீயே சென்று கூறென விடுத்தலும்
அறியாள் போறலும் குறியாள் கூறலும்
படைத்துமொழி கிளவியும் குறிப்புவேறு கொளலும்
அன்ன பிறவும் தலைப்பெயல் வேட்கை
முன்னுறு புணர்ச்சிக் குரிய என்ப.

kuṟaiyuṟum kiḻavaṉai uṇarnta tōḻi
ciṟaiyuṟak kiḷantu cēṇpaṭa niṟuttalum
eṉṉai maṟaittal evaṉā kiyareṉa
muṉṉuṟu puṇarcci muṟaimuṟai ceppalum
māyap puṇarcci avaṉoṭu nakāa
nīyē ceṉṟu kūṟeṉa viṭuttalum
aṟiyāḷ pōṟalum kuṟiyāḷ kūṟalum
paṭaittumoḻi kiḷaviyum kuṟippuvēṟu koḷalum
aṉṉa piṟavum talaippeyal vēṭkai
muṉṉuṟu puṇarccik kuriya eṉpa.

1. Her friend, who understands the entreating hero,
accedes but sends him away, saying the heroine is shut up;
She says, 'why are you hiding it from me?'
and narrates the ways in which the union of meeting took place;
she laughs with him about illusory union,
Says, 'Go tell her yourself', and leaves;
She acts as one who does not know; she speaks nonchalantly;
She speaks words of inventio; she takes intentions differently;
and other things that express the desire to bring them together:
these belong to the union of meeting, they say.

2. That the confidante, who has realized that the hero expresses wants
explains that (the heroine) is under confinement,
(and thus) stops him at a distance;
that (she) speaks (to him) again and again about a previous union,

Saying 'why hide? What might happen (from this)?;
that (she) laughs with him about an imaginary union, says
'you go and tell (her) your self!' and sends him off;
that she seems to be ignorant;
that she speaks as one who has no clue;
utterance of fabricated words;
that she takes signs/intentions differently–
those and others are appropriate for (the case of)
a 'previous union-cum-desire to meet',
they say.

3. The confidante who has understood the entreating hero
stops him at a distance telling him of the strict guard;
asks him, "why do you hide it from me"?
narrating the ways in which the previous union took place;
laughs with him about an illusory union
leaving him saying, "go and tell her yourself";
acts as one who does not know; speaks indifferently ;
utters words of imagination; takes intentions differently;
and other such words expressing the desire to bring them together;
these belong to the previous union, they say.

13. குறையுறு புணர்ச்சி தோழி தேஎத்துக்
கிழவிக் கில்லை தலைப்பெயல் ஆன.

kuṟaiyuṟu puṇarcci tōḻi tēettuk
kiḻavik killai talaippeyal āṉa.

1. Union through entreaty by her friend
does not exist for the heroine, in bringing them together.

2. Union (because of her) expressing (her) wants
in front of the confidante
does not exist for the heroine,
When (the hero and the heroine) meet.

3. Union through entreaty before the confidante
does not exist for the heroine in the tradition of meeting.

14. தோழிக் குரியவை கோடாய் தேஎத்து
மாறுகோள் இல்லா மொழியுமார் உளவே.

tōḻik kuriyavai kōṭāy tēettu
māṟukōḷ illā moḻiyumār uḷavē.

1. Those fit for her friend to the foster-mother
   are speeches also, with no contradiction.
2. There are those appropriate to the confidante, which are not discrepant
   with regard to the foster-mother, they say.
3. What is appropriate for the confidante before the foster-mother
   is speaking words with no contradiction as well, they say.

15. முற்படப் புணராத சொல்லின் மையின்
கற்பெனப் படுவது களவின் வழித்தே.

muṟpaṭap puṇarāta colliṉ maiyiṉ
kaṟpeṉap paṭuvatu kaḷaviṉ vaḻittē.

1. As there is no speech before uniting
   What is known as Marital love follows Stolen love.
2. What is called *kaṟpu* is the course of *kaḷavu*
   In case of the absence of words of uniting previously.
3. As there is no speech before the union
   What is called *kaṟpu* is a sequel to *kaḷavu.*

16. களவினுள் தவிர்ச்சி காப்புமிகின் உரித்தே
வரைவிடை வைத்த காலை ஆன.

kaḷaviṉuḷ tavircci kāppumikiṉ urittē
varaiviṭai vaitta kālai āṉa.

1. There is a breach in stolen love if guarding increases
   When there is a delay in marriage.
2. When (there is) strict guarding, an interruption within *kaḷavu*

is appropriate (for poetic utterance) at the time when marriage is delayed.

3. Interruption in *kaḷavu* is appropriate if there is excessive guard, and
   even when there is a delay in marriage.

17. அல்லகுறிப் படுதலும் அவ்வயின் உரித்தே
அவன்வர வறியும் குறிப்பின் ஆன.

allakur̲ip paṭutalum avvayin̲ urittē
avan̲vara var̲iyum kur̲ippin̲ ān̲a.

1. False signs also belong there
   as signs for knowing of his coming.

2. Also being led astray by a wrong sign is appropriate in that case,
   if the intention of his coming is known.

3. Occuring false signs is also of that nature
   when the signs of his coming happen on their own.

18. குறியெனப் படுவ திரவினும் பகலினும்
அறியக் கிளந்த இடமென மொழிப.

kur̲iyen̲ap paṭuva tiravin̲um pakalin̲um
ar̲iyak kiḷanta iṭamen̲a mol̲ipa.

1. That which is called a tryst, at night and in the day,
   is a place specifically mentioned, they say.

2. They say that
   What is called *kur̲i* is the place that has been
   clearly expressed to be recognized
   by night and by day.

3. What is called tryst at night and in the day,
   is the place mentioned to be known, they say.

19. இரவுக் குறியே இல்வரை இகவாது.

iravuk kur̲iyē ilvarai ikavātu.

1. Night tryst does not transgress the limits of the home.
2. Nocturnal *ku<u>r</u>i* (night tryst) does not transgress the borders of the compound.
3. The night tryst does not cross the limits of the home.

20. பகற்குறி தானே இகப்பினும் வரையார்.

paka<u>r</u>ku<u>r</u>i tā<u>n</u>ē ikappi<u>n</u>um varaiyār.

1. Even if day tryst
   transgresses, they do not object.
2. As for the daytime *ku<u>r</u>i*
   even if it exceeds (the border of the compound),
   they do not exclude it.
3. Even if the Day tryst transgresses, they will not exclude it.

21. இரவுமனை இகந்த குறியிடத் தல்லது
கிழவோற் சேர்தல் கிழத்திக் கில்லை.

iravuma<u>n</u>ai ikanta ku<u>r</u>iyiṭat tallatu
ki<u>l</u>avō<u>r</u> cērtal ki<u>l</u>attik killai.

1. Other than the place of the tryst that transgresses the home
   at night
   there is no meeting the hero for the heroine.
2. At night,
   Unless at a place of meeting which is outside the house
   the heroine is not allowed to join with the hero.
3. At night except in the place of tryst that transgresses the home
   joining the hero does not exist for the heroine.

22. அம்பலும் அலரும் களவு.

ampalum alarum kaḷavu.

1. Gesturing and gossiping are stolen love.
2. Rumour and gossip (still belong) to *kaḷavu.*
3. Rumour and gossip form part of *kaḷavu.*

23. வெளிப்பட்ட பின்றையும் உரிய கிளவி.

veḷippaṭṭa piṉṟaiyum uriya kiḷavi.

1. Even after it is exposed, there is speech.
2. Utterances are possible after (*kaḷavu*) has become public (through ampal and alar).
3. Even after it became public, utterances are appropriate.

24. களவு வெளிப்படா முன்னுற வரைதல்
களவு வெளிப்பட்ட பின்றை வரைதலென்
றாயிரண் டென்ப வரைதல் ஆறே.

kaḷavu veḷippaṭā muṉṉuṟa varaital
kaḷavu veḷippaṭṭa piṉṟai varaitaleṉ
ṟāyiraṇ ṭeṉpa varaital āṟē.

1. Marriage before stolen love is exposed and
Marriage after stolen love has been exposed:
they say, these are the two types of marriage.
2. Marrying before *kaḷavu* has become public
and marrying after *kaḷavu* has become public
these two, they say, are the two ways of marrying.
3. Marriage before *kaḷavu* becomes public, and
Marriage after it became public:
these two are the ways of marriage, they say.

25. பட்ட பின்றை வரையாக் கிழவன்
நெட்டிடை கழிந்து பொருள்வயின் பிரிதலும்
பொருள்வயின் பிரியா தொருவழித் தணத்தலும்
புரைவ தென்ப கற்பால் ஆன.

paṭṭa piṉṟai varaiyāk kiḻavaṉ
neṭṭiṭai kaḻintu poruḷvayiṉ piritalum
poruḷvayiṉ piriyā toruvaḻit taṇattalum
puraiva teṉpa kaṟpāl āṉa.

1. A hero who does not marry after it happens,
   leaving for a long interval for wealth,
   and not leaving for wealth, staying in some place
   is proper, they say, to married life.

2. That the hero, who does not marry after (the love relationship) has become public
   either separates for the sake of wealth,
   passing a long time
   Or is absent temporarily without separating for the sake of wealth this is suitable, they say, because (it is now) in *karpu.*

3. The hero who does not marry after it became public
   leaving for a distant land for fortune, and
   not leaving for fortune but staying in some place
   are proper in *karpu*, they say.

26. வெளிப்படை தானே விரிக்குங் காலைத்
தந்தை தாயே தன்னையர் என்றாங்
கன்னவர் அறியப் பண்பா கும்மே.

veḷippaṭai tāṉē virikkuṅ kālait
tantai tāyē taṉṉaiyar eṉṟāṅ
kaṉṉavar aṟiyap paṇpā kummē.

1. Exposure indeed, when explained,
   is the effect when such people know
   as father, mother, and brothers.

2. If one is to explain the (concept) of *veḷippaṭai* (becoming public) (then it) is of the nature
   that father, mother, brother, and others know (about it).

3. Becoming public when explained
   is of the nature that such people as
   father, mother and brothers come to know of it.

27. அவருள்
தாயறி வுறுதலின் ஏனோரும் அறிப.

avaruḷ
tāyaṟi vuṟutaliṉ ēṉōrum aṟipa.

1. Among them,
   the others know because the mother knows.
2. Among those,
   it is because the mother is informed
   that the others know, too.
3. Among them,
   As the mother is informed, others also come to know.

28. தந்தை தன்னையர் ஆயிரு வீற்றும்
முன்னம் அல்லது கூற்றவண் இல்லை.

tantai taṉṉaiyar āyiru vīṟṟum
muṉṉam allatu kūṟṟavaṇ illai.

1. Father and brothers, to these two classes
   She has no speech other than by suggestion there.
2. In that case,
   there is no speech act (by her mother)
   directed towards either father or brothers
   except if it is by suggestion.
3. To these two – father and brothers
   She has no speech other than by suggestion.

29. காப்புக் கைமிக்குக் காமம் பெருகினும்
நொதுமலர் வரையும் பருவம் ஆயினும்
வரைவெதிர் கொள்ளாது தமரவண் மறுப்பினும்
அவனூ றஞ்சும் காலம் ஆயினும்
அந்நா லிடத்தும் மெய்ந்நாண் ஓர்இ
அறத்தொடு நிற்றல் தோழிக்கும் உரித்தே.

kāppuk kaimikkuk kāmam perukiṉum
notumalar varaiyum paruvam āyiṉum
varaivetir koḷḷātu tamaravaṇ maṟuppiṉum
avaṉū ṟañcum kālam āyiṉum
annā liṭattum meynnāṇ ōri
aṟattoṭu niṟṟal tōḻikkum urittē.

1. If desire increases when guarding becomes excessive,
 if the time comes for a stranger to marry her,
 if her relatives refuse to accept the offer of marriage,
 and if a time comes when they fear harm to him,
 in all four of these, shedding her bodily modesty,
 in standing with honour belongs also to her friend.

2. If desire increases when guarding becomes excessive,
 if the time comes that strangers (propose to) marry (the heroine)
 if her relatives do not accept the marriage and refuse in his case
 and if the time comes when (She) fears obstacles for him –
 on these four occasions,
 it is also appropriate for the confidante
 to disregard her true/inherent sense of shame and
 to adhere to (her) duty (of revealing the truth).

3. When sex desire increases as guarding becomes excessive,
 When the ripe time comes for strangers to marry her,
 When the relatives refuse to accept the offer of marriage,
 When it is time to fear harm to him:
 in those four situations, shedding her bodily modesty
 and adhering to virtue are appropriate for the confidante too.

30. காமம் மிக்க கழிபடர் கிளவியும்
காப்புச் சிறைமிக்க கையறு கிளவியும்
ஆறுபார்த் துற்ற அச்சக் கிளவியும்
இரவினும் பகலினும் நீவரு கென்றலும்
கிழவோன் தன்னை வாரல் என்றலும்
தன்னுள் கையா றெய்திடு கிளவியும்
அன்ன மரபின் பிறவும் தொகை இத்
தன்னை அழிந்த கிளவி எல்லாம்
வரைதல் வேட்கைப் பொருள் என்ப.

kāmam mikka kaḻipaṭar kiḷaviyum
kāppuc ciṟaimikka kaiyaṟu kiḷaviyum
āṟupārt tuṟṟa accak kiḷaviyum
iraviṉum pakaliṉum nīvaru keṉṟalum
kiḻavōṉ taṉṉai vāral eṉṟalum

tan̲n̲uḷ kaiyā ṟeytiṭu kiḷaviyum
an̲n̲a marapin̲ piṟavum tokai it
tan̲n̲ai aḻinta kiḷavi ellām
varaital vēṭkaip poruḷ en̲pa.

1. The speech out of much brooding over increased desire
the speech out of helplessness when prison-guard increases
the speech out of fear of what happens on the way,
saying, 'come at night or in the day;'
telling the hero, 'Don't come!'
the speech of placing her helplessness
other things as well collected in that line
all the speeches of her affliction
have the meaning of a desire for marriage, they say.

2. The speech situation of great distress, as desire has increased;
the speech situation of helplessness, as guarded confinement has increased;
the speech situation of fear evoked by seeing (the) path (by which he comes);
telling him, "You can come, by night or by day";
telling the hero "Don't come"!;
the speech situation of being reduced to helplessness within herself;
along with others of similar type,–
(in other words) all the speech events, (which state)
that (something) is devastating her.

or

All speech situations (that denote) that she will perish
have the meaning of desire for marrying, they say.

3. The speech of deep reflection due to increased sexual passion,
the speech of helplessness out of increased prison guard,
the speech of dread due to sensing the dangers on the way,
asking him, "come at night and in the day",
telling the hero, 'Don't come'!
the speech which results out of helplessness within herself
Such other classes of words of this kind grouped
all these speeches uttered out of her anguish
mean the desire for marriage, they say.

31. ஆறின் னாமையும் ஊறும் அச்சமும்
தன்னை அழிதலும் கிழவோற் கில்லை.

āṟiṉ ṉāmaiyum ūṟum accamum
taṉṉai aḻitalum kiḻavōṟ killai.

1. Unpleasantness along the path, fear of obstacles, and blaming himself do not exist for the hero.
2. Being devasted himself by the unpleasantness of the path, the obstacles,
   (his) fear, being dejected, is not for the hero.
3. Hardships along the path, obstacles, fear, and self-reproach do not exist for the hero.

32. களவினுள் தவிர்ச்சி வரைவின் நீட்டம்
திங்கள் இரண்டின் அகமென மொழிப .

kaḷaviṉuḷ tavircci varaiviṉ nīṭṭam
tiṅkaḷ iraṇṭiṉ akameṉa moḻipa.

1. Remaining in Stolen love and deferring marriage are within two months, they say.
2. Interruption in *kaḷavu* and delay of marriage take place within two months.
   Akam is an interruption within *kaḷavu* and a delay of marriage within two months, they say.
3. Remaining in *kaḷavu* and extending the period of marriage shall be within a period of two months, they say.

33. களவினுள் தவிர்ச்சி கிழவோற் கில்லை.

kaḷaviṉuḷ tavircci kiḻavōṟ killai.

The hero has no interruption in Stolen love.

Interruption is no (subject) for the hero in *kaḷavu.*

In *kaḷavu,* there is no interruption for the hero.

KAṞPU

The Marital Love

34. *கற்பினுள் துறவே கடிவரை யின்றே.*

kaṟpiṉuḷ tuṟavē kaṭivarai viṉṟē.

1. In Married love, departure is neither rebuked nor eschewed.
2. Within *kaṟpu* abandoning (her) is not strictly excluded.
3. Separation in *kaṟpu* is not strictly excluded.

35. *ஓதல் காவல் பகைதணி வினையே*
வேந்தர்க் குற்றுழி பொருட்பிணி பரத்தையென்
றாங்க வாறே அவ்வயின் பிரிவே.

ōtal kāval pakaitaṇi viṉaiyē
vēntark kuṟṟuḻi poruṭpiṇi parattaiyeṉ
ṟāṅka vāṟē avvayiṉ pirivē.

1. Learning, defense, peace mission,
   service to the emperor, amassing wealth, and courtesans
   these six are the separations in that case.
2. Studying,
   Protecting,
   the task of pacifying enmity,
   at the time of imminent danger for the king,
   being attached to wealth,
   rival women –
   these are, in that case, the six (causes for) (types of) separation.
3. Learning, defense, mediation, service to the king, seeking fortune, and
   courtesans: these six are of such separations.

36. அவற்றுள்
ஓதலும் காவலும் உயர்ந்தோர்க் குரிய.

avarruḷ
ōtalum kāvalum uyarntōrk kuriya.

1. Of those
learning and defense belong to the highest people.
2. Among those,
Studying and protecting are appropriate for the high-born people.
3. Of those,
Learning and defense are proper for the high-born.

37. வேந்துவினை இயற்கை பார்ப்பார்க்கும் உரித்தே.

vēntuviṉai iyaṟkai pārppārkkum urittē.

1. The nature of imperial action belongs also to the Brahmins.
2. Brahmins, too, have a natural right to act for the kingdom.
3. The nature of king's duty pertains to the Brahmins as well.

38. அரசர் அல்லா ஏனை யோர்க்கும்
புரைவ தென்ப ஒரிடத் தான.

aracar allā ēṉai yōrkkum
puraiva teṉpa ōriṭat tāṉa.

1. Other than kings, for others also
it becomes proper in one place, they say.
2. Even for the others who are not kings
that is honourable, if they are in the (same) place, they say.
3. Also for others who are not kings, imperial action
is proper, in king's absence, they say.

39. வேந்தர்க் குற்றுழிப் பொருட்பிணிப் பிரிவென்
றாங்க விரண்டும் இழிந்தோர்க் குரிய.

vēntark kuṟṟuḻip poruṭpiṇip piriveṉ
ṟāṅka viraṇṭum iḻintōrk kuriya.

1. Departure for service to the emperor and amassing wealth
   those two belong to the lower people.
2. Separation at the time of imminent danger for the king
   Or because of being attached to wealth –
   these two are also appropriate for low-born people.
3. Separation for service to the king and for fortune:
   these two are proper for the low-born.

40. காதல் பரத்தை எல்லார்க்கும் உரித்தே.

kātal parattai ellārkkum urittē.

1. Mistresses are appropriate for everyone.
2. (Separation because of) rival women (with whom one falls
   in love) is appropriate for everyone.
3. Separation for mistresses is appropriate for all.

41. பிரிவின் நீட்டம் நிலம்பெயர்ந் துறைவோர்க்
குரிய தன்றே யாண்டுவரை யறுத்தல்.

piriviṉ nīṭṭam nilampeyarn tuṟaivōrk
kuriya taṉṟē yāṇṭuvarai yaṟuttal.

1. It is not appropriate to delimit in years
   the length of departure for those who stay in a different land.
2. For those who change place it is not appropriate
   to precisely specify in years the length of separation.
   For those who change place it is appropriate
   to prolong their separation, but not exceeding a year.

3. It is not appropriate to specify in years
the length of separation for those who stay away from
their land.

42. பரத்தையிற் பிரிவே நிலத்திரி பின்றே .

parattaiyir̲ pirivē nilattiri pin̲r̲ē.

1. The departure for courtesans has no change in lands.
2. For the separation because of rival women
there is no change of place.
3. There is no change of land for the separation due to the
courtesans.

43. பரத்தையிற் பிரிந்த கிழவோன் மனைவி
பூப்பின் புறப்பா டீராறு நாளும்
நீத்தகன் றுறைதல் அறத்தா றன்றே .

parattaiyir̲ pirinta kiḻavōn̲ man̲aivi
pūppin̲ pur̲appā ṭīrār̲u nāḷum
nīttakan̲ r̲ur̲aital ar̲attā r̲an̲r̲ē.

1. The hero who has departed for courtesans
leaving and remaining away from her
for two times six days after the appearance of his wife's
menstruation
is not the way of virtue.
2. That the hero who has separated because of a rival woman
should leave at the start of his wife's menstruation
(and) stay away for all the twice six days
is not the path of virtue.
3. The hero who has departed for courtesans
leaving and staying away for the twice six days
after the onset of his wife's menstruation
is not the way of virtue.

44. கற்பினுள் பிரிந்தோன் பரத்தையின் மறுத்தந்
தறப்பொருள் படுப்பினும் வரைநிலை இன்றே.

kaṟpiṉuḷ pirintōṉ parattaiyiṉ maṟuttan
taṟapporuḷ paṭuppiṉum varainilai iṉṟē.

1. Yet if a hero who has departed during Married love
   comes back from the courtesans
   and follows that theme, it will not be eschewed.

2. If he, who has separated (from the heroine) during *kaṟpu*,
   returns from the rival woman and (thus) respects (follows)
   the path of virtue,
   this is not a state of defect.

3. If the hero who was on separation during *kaṟpu*
   comes back from the courtesan and thus follows
   the virtuous path, it will not be deemed a flaw.

45. புகழும் கொடுமையும் கிழவோன் மேன.

pukaḻum koṭumaiyum kiḻavōṉ mēṉa.

1. Honour and baseness are in the hero.

2. (Receiving) praise and (being called) cruel are for the hero.

3. Honour and blame are there for the hero.

46. கொடுமை இல்லைக் கிழவி மேற்றே.

koṭumai illaik kiḻavi mēṟṟē.

1. There is no baseness in the heroine.

2. (Being called) cruel is not for the heroine.

3. There is no blemish for the heroine.

47. கிழவோன் முன்னர்க் கிழத்தி தற்புகழ்தல்
புலவிக் காலத்துப் புரைவ தன்றே.

kiḻavōṉ muṉṉark kiḻatti taṟpukaḻtal
pulavik kālattup puraiva taṉṟē.

1. The heroine's self-praise before the hero,
even in times of quarrel, is not great.
2. Even in time of being vexed it is not honourable
for the heroine to praise herself in front of the hero.
3. The heroine's self-praise before the hero
even during sulking is not appropriate.

48. நாடும் ஊரும் இல்லும் சுட்டித்
தன்வயின் கிளப்பின் புலவிப் பொருட்டே.

nāṭum ūrum illum cuṭṭit
taṉvayiṉ kiḷappiṉ pulavip poruṭṭē.

1. If she cites the country, the town or the house
while speaking of herself, it denotes sulking.
2. If she talks about herself
touching upon (the subject of) country, town, and home
it means sulking.
3. If she talks citing her country, town, and family
while talking of herself, it is on account of sulking.

49. அவன்வயின் கிளப்பின் வரைவின் பொருட்டே.

avaṉvayiṉ kiḷappiṉ varaiviṉ poruṭṭē.

1. If she talks of him, it denotes union.
2. If (she) talks about him (touching upon the same subject),
it means (she desires) marriage.
3. If she talks so about him, it is for the sake of marriage.

50. உணர்ப்புவயின் வாரா ஊடல் தோன்றின்
புலத்தல் தானே கிழவற்கும் வரையார்.

uṇarppuvayin̲ vārā ūṭal tōn̲r̲in̲
pulattal tān̲ē kiḻavar̲kum varaiyār.

1. If a quarrel not settled through conciliation appears
   then they do not eschew sulking in the hero either.
2. In case (She makes) a scene without conciliation,
   they do not exclude even the hero from being vexed/sulking.
3. If irreconcilable tiffs appear,
   they do not exclude sulking, even in the hero.

51. நிலம்பெயர்ந் துறையும் நிலையியல் மருங்கின்
களவுறை கிளவி தோன்றுவ தாயின்
திணைநிலைப் பெயர்க்கோள் கிழவற்கும் வரையார்.

nilampeyarn tur̲aiyum nilaiyiyal maruṅkin̲
kaḷavur̲ai kiḷavi tōn̲r̲uva tāyin̲
tiṇainilaip peyarkkōḷ kiḻavar̲kum varaiyār.

1. When it is fixed in mind,
   if a speech occurs that is appropriate to Stolen love,
   they will not eschew using names from the modes for the hero also.
2. If a speech act (*kiḷavi*) pertinent to *kaḷavu* appears (in *kar̲pu* context),
   When there is a situation where (the hero) is travelling for the hero, too, they do not exclude a change in the status of (his) *tiṇai*.
3. If the speech pertinent to *kaḷavu* occurs in her
   When he stays in a change of land
   they do not exclude change of *tiṇai* and of names
   for the hero also.

52. நிலம்பெயர்ந் துறையும் எல்லாப் பிரிவும்
ஒழிந்தோர் அறியவும் அறியா மையும்
கழிந்துசேண் படூஉம் இயற்கைய என்ப.

nilampeyarn tuṟaiyum ellāp pirivum
oḻintōr aṟiyavum aṟiyā maiyum
kaḻintucēṇ paṭūum iyaṟkaiya eṉpa.

1. All departures of remaining in changed places,
with those left out knowing and not knowing,
have the nature of his leaving and staying far away, they say.

2. They say that
all the cases of separation based on travel,
have the nature of putting (the hero) temporarily at a distance,
whether those left behind know or whether they do not know.

3. All separations of staying in changed lands
whether those left behind know or do not know
have the nature of leaving and staying in a distant land, they say.

53. எல்லா வாயிலும் கிழவோன் பிரிவயின்
பல்லாற் றானும் வன்புறை குறித்தன்று.

ellā vāyilum kiḻavōṉ pirivayiṉ
pallāṟ ṟāṉum vaṉpuṟai kuṟittaṉṟu.

1. All the go-betweens, when the hero has departed,
seek to comfort in many ways.

2. In case the hero separates (from the heroine),
comfort is intended in many ways (by) all go-betweens.

3. When the hero departs, all the go-betweens
intend to comfort the heroine in many ways.

54. வன்புறை குறித்த வாயில் எல்லாம்
அன்புதலைப் பிரிந்த கிளவி தோன்றின்
சிறைப்புறம் குறித்தன் றென்மனார் புலவர்.

vaṉpuṟai kuṟitta vāyil ellām
aṉputalaip pirinta kiḷavi tōṉṟiṉ
ciṟaippuṟam kuṟittaṉ ṟeṉmaṉār pulavar.

1. All the go-betweens who seek to reassure,
   if a speech occurs when her love has departed,
   cite the prison, say the poets.

2. The scholars say that,
   if speech acts without love occur,
   the *ciṟaippuṟam* is hinted at (by)
   all the go-betweens who intend comfort.

3. All the go-betweens concerned with reassurance,
   if speech devoid of love occurs
   shall seek to comfort by citing the prison, the learned say.

55. சிறைப்புறங் குறியா தோன்றலும் உளவே
அவற்புணர் வறியும் குறிப்பின் ஆன.

ciṟaippuṟaṅ kuṟiyā tōṉṟalum uḷavē
avaṟpuṇar vaṟiyum kuṟippiṉ āṉa.

1. There is also the occurrence of not citing the prison
   When there are signs of his reuniting.

2. There are also occurrences that do not hint at the *ciṟaippuṟam*,
   If (the go-betweens) know (in his/her) mind that he unites (with another woman).

3. There are also consolations other than citing the prison of virtue
   when there are signs of his return and union with her.

56. திணையே கைகோள் கூற்றே கேட்போர்
இடனே காலம் எச்சம் மெய்ப்பாடு
பயனே கோளென் றாங்கப் பத்தே
அகனைந் திணையும் உரைத்தல் ஆறே.

tiṇaiyē kaikōḷ kūṟṟē kēṭpōr
iṭaṉē kālam eccam meyppāṭu
payaṉē kōḷeṉ ṟāṅkap pattē
akaṉain tiṇaiyum uraittal āṟē.

1. The mode and conduct, the speaker and audience
   the person, time, elision, mood
   result, and analysis: these ten
   are the ways of commenting on all five interior modes.

2. *Tiṇai* (i.e setting), love phase, *kūṟṟu*, listener,
   place, time, ellipsis, manifestation of emotions,
   outcome, syntactic construction
   these ten are the ways of telling/explaining the five *tiṇais* of *Akam.*

3. The *tiṇai*, the conduct, the speaker, the listener,
   the (grammatical) person, time, elision, moods,
   effect, semantic mode: these ten
   are the ways of interpreting all the interior poems of five *tiṇais.*

57. அவற்றுள்
எச்சமும் கோளும் இன்மையும் உரிய.

avaṟṟuḷ
eccamum kōḷum iṉmaiyum uriya.

1. Of those
   lack of elision and analysis also occur.

2. Among those, the absence of ellipsis and syntactic construction are also appropriate.

3. Of those,
   Absence of elision and semantic mode also occur.

58. சொல்லே குறிப்பே ஆயிரண் டெச்சம்.

collē kuṟippē āyiraṇ ṭeccam.

1. Word and implication are the two elisions.
2. That of words and (that of intentions) are the two types of ellipsis.
3. Word and implication are the two kinds of elision.

59. முற்படக் கிளந்த பொருட்படைக் கெல்லாம்
எச்சம் ஆகி வரும்வழி அறிந்து
கிளந்த அல்ல வேறுபிற தோன்றினும்
கிளந்தவற் றியலான் உணர்ந்தனர் கொளலே.

muṟpaṭak kiḷanta poruṭpaṭaik kellām
eccam āki varumvaḻi aṟintu
kiḷanta alla vēṟupiṟa tōṉṟiṉum
kiḷantavaṟ ṟiyalāṉ uṇarntaṉar koḷalē.

1. To all understandings of meaning mentioned earlier
examine where there comes a residue
even if something other than what was said appears,
understand it and take it by means of what was said.

2. If, after the reader has recognized what comes as an appendix to all the important topics that have been clearly expressed before, different and additional (topics) other than those which have been clearly expressed occur (to the reader), they have to be understood by the nature of what has been clearly expressed.

or

... which has been clearly expressed occur (to the reader) let those who have understood, interpret (these additional topics) by analogy with (lit by the nature of) what was has been clearly expressed.

3. To all the meanings of verses expressed earlier
find the ways by which exceptions occur, even if
something different from what was said appears
understand them all by the nature of what was said.

60. களவு கற்பெனக் கண்ணிய ஈண்டையோர்
உளநிகழ் அன்பின் உயர்ச்சி மேன.

kaḷavu kaṟpeṉak kaṇṇiya īṇṭaiyōr
uḷanikaḻ aṉpiṉ uyarcci mēṉa.

1. What are thought of as stolen and married love are the heightening of
   love that occurs in the hearts of people who live here.

2. What are considered as *kaḷavu* and *kaṟpu*
   stand for the idealization of love
   that occurs in the hearts of those
   who live in this world.

3. What are classed as *kaḷavu* and *kaṟpu*
   stand as the epitome of love which occurs
   within the hearts of people who live in this world.

GLOSSARY OF CULTURAL TERMS

Akattiṇai: The ancient Tamil literature talked about the interior and the exterior life of the people. The body of literature which dealt with the tradition of love between young men and women is called *Akam* poetry. The other division of poetry which dealt with the themes of war, glory, etc., is called *Puṟam* (exterior life) literature. Out of the 2381 *Caṅkam* poems, 1862 poems are love poems composed by 378 poets. *Akam* poetry includes *Akanāṉūṟu, Naṟṟiṇai, Kuṟuntokai, Aiṅkuṟunūṟu, Kalittokai, Paripāṭal,* and *Pattuppāṭṭu.* Interior poetry is the unique feature of Tamil literature. It affirmed that the pleasure of sex is the intrinsic quality of not only human beings but also of all living beings. The love which gets epitomized in these poems is pure and noble; it is both sensual and spiritual. It is this combination which gave a distinctive identity to the Tamil culture. The *Akam* poetry has a well-defined tradition, both in its subject-matter and in its expression. It is closely integrated with the concept of *tiṇai. Tiṇai* concept includes knowledge of place, time, environment, and themes. The theme *urripporuḷ* is primary and the first two aspects of *tiṇai* namely *mutal* (place & time) and *karu* (environment) are complementary. The *Akam* poetry has seven *tiṇais* – *kaikkiḷai, mullai, kuṟiñci, pālai, marutam, neytal* and *peruntiṇai* depending upon the theme or propriety. In *Akam* poetry, human love is portrayed against the backdrop of the world of nature. The world of love portrayed in these poems reveals not only the conduct and the emotional world of the hero and the heroine but also the involvement of the people around them. The love expressed in these poems is universal emotion as the poets employed a creative process of depersonalization. Thus, *Akam* tradition is the poetics of love which is exemplified in *Caṅkam Akam* poetry.

Antaṇar: Brahmins — Brahmins, one of the four classes of people in the ancient Tamil social structure. The four classes are : *aracar* (king), *antaṇar* (Brahmins), *vaiciyar* (merchants), and *vēḷāḷar* (farmers). In terms of rights and privileges, Brahmins enjoyed a pre-eminent status next to the king. They had the privileges in the areas of learning, defense, and mediation, (IA *nūṟ*: 36,37).

Aintiṇai: Five modes of love. The term *akattiṇai* is the genric name for all the seven modes. The seven modes are *kaikkiḷai* (one sided love), *mullai* (wood-land mode), *kuṟiñci* (mountain-country mode), *marutam* (river-plain mode), *neytal* (seaside mode),

pālai (wasteland mode) and *peruntiṇai* (improper love). *Aintiṇai* is the genric term for the five modes, namely *mullai*, *kuṟiñci*, *pālai*, *marutam*, and *neytal*. The core of *aintiṇai* is mutual love, which springs in the hearts of the hero and the heroine for each other. *Aintiṇai* is a major mode. Out of the 55 verses of *akattiṇai*, *Tolkāppiyam* devotes 50 verses for *aintiṇai*. All the seven modes of love are characterized by the spirit of noble love; yet *kaikkiḷai* and *peruntiṇai* modes do not have separate geographical regions as the *aintiṇai* modes have. In the *aintiṇai*, the hero stops with a mere threat of mounting a palm horse to the confidante when she refuses to arrange meetings with the heroine. But in *peruntiṇai*, the hero executes the threat into action in order to get the heroine in marriage. *Kaḷavu* is only a temporary phase, and the lovers should marry and lead a happy life. This is the ideal enshrined in *aintiṇai*.

The *aintiṇai* love has two phases:

(i) *Kaḷavu* – Secret love, and (ii) *Kaṟpu* – Married love. The first phase deals with the following situations in the life of the lovers: (i) the lovers meet each other accidentally, develop mutual love for each other, and have sexual union. The first meeting is caused by fate; (ii) the lovers have both emotional and physical union. The second meeting occurs with the help of the male and female companions; (iii) the hero's threat to mount the palm horse when the confidante refuses or delays the meeting between him and the heroine; (iv) the prolonging of secret love at the places arranged by the female companion at night and in the day; (v) the heroine's loss of beauty and form due to her inability in meeting the hero and the foster-mother's enquiry about it with her companion, (vi) the women of the village come to know of the secret love and gossip about it; (viii) the arrival of a stranger to marry her; (vi) the mother's attempt to know the cause of the heroine's distress by arranging a possession dance; (ix) the female companion reveals the secret love relationship to the foster-mother requesting her to give the heroine in marriage to the hero she loves; (This is called "adhering to virtue") and (x) in case it fails or the slander becomes excessive, the heroine elopes with the hero. In the second phase or *kaṟpu*, (i) the hero and the heroine get married and start enjoying the pleasures of conjugal love; (ii) the hero leaves the heroine seeking fortune; (iii) in order to console the heroine who feels the anguish of separation, the hero postpones the separation; (iv) the separation and the heroine's distress; (v) the arrival of the season for the return of the hero; (vi) the return of the hero and union with the heroine; (vii) departure of the hero deserting the heroine for the courtesan; (viii) the mediation by the go-betweens to pacify the

heroine's anger; (ix) the refusal of the heroine to admit the hero when he comes back; and (x) the reunion with the heroine. From these major situations of the *aintiṇai,* the world of love experienced by the lovers, the responses of the people around, and the setting of Nature get revealed. The poetics of love is presented in the *aintiṇai* poems of *Caṅkam* literature.

A̱ranōṭu ni̱ṟṟal: Literally it means adhering to virtue. In the context of *aintiṇai,* it refers to the revelation of the heroine's secret love with the hero to the foster-mother by the heroine's companion in order to make the foster-mother arrange the heroine's marriage with the hero. *Tolkāppiyam* and *Iṟaiyaṉār Akapporuḷ* identify the situations for adhering to virtue. The heroine is constrained to confess her love affair to the companion which she kept as a secret when a stranger comes to the parents seeking her for marriage or when the parents refuse to accept the hero's marriage proposal or when she is compelled to worship the god in a possession dance or when she is confined in her home preventing her from meeting the hero as a result of the gossip of the neighbours. In all these situations, the heroine faces a predicament of either preserving her feminine virtues of modesty and fidelity and losing her hero or giving up her feminine virtues and gaining the hero. For the woman in *akattiṇai,* fidelity to her hero is more precious than her modesty. So she gives up her modesty and confesses her love to her companion. Before taking this decision, the heroine, being distressed at the stranger's marriage proposal, grows thin, loses her beauty, disdains sleep and food, and is fatigued both in mind and body. The foster-mother and the real mother worry about her. In this situation, the companion steps in, reveals that the heroine is already in love, and asks the foster-mother to arrange for her marriage with the hero. Tolkappiyar identifies seven aspects of this speech of the companion: (i) speaking of the humble nature of the hero, (ii) speaking of his greatness, (iii) speaking of his intense love for the heroine; (iv) resorting to the priest as well as the god when the priest wants the heroine to worship god in the possession dance, (v) explaining why the hero met the heroine, (vi) telling the mother of their meeting by chance, and (vii) telling the fact of their meeting as it happened. (*Tol., Poruḷ* 13). The companion serves as a driving force behind the marriage as she does it only after the heroine reveals her love. To adhere to virtue is one of the two options available for the heroine to escape from marrying a stranger. The other way is to elope with the hero if she fails in her first move. There is an order in which the revelation of the secret love takes place. First, the heroine reveals it to her companion. Secondly, the companion informs

the foster-mother. Thirdly, the foster-mother informs the real mother, and finally the real mother shares this with her husband and sons through suggestive speech. In handling this revelation, all of them will broach this subject delicately without offending the heroine's modesty and propriety.

Arumaṟai: Rare secrets. It refers to the Sanskrit Vedas of the Brahmins.

Allakuṟipaṭutal: Occurrence of false signs. During night trysts, the hero comes to a fixed place to meet the heroine. To indicate his arrival, he will make certain signs for the heroine to come. Sometimes, the signs which he makes occur on their own without his coming. For instance, the dropping of a mastwood fruit into the water and the flushing of a convoy of birds. The mastwood fruit might have fallen either because of the ripening of its stem or by the shaking of its limbs by birds. Likewise, birds might have been flushed out when they are startled. Mistaking these signs for the hero's arrival, the heroine comes and returns sadly. Then the hero comes and makes the signs. The heroine does not come as her leaving the house for the second time would cause alarm in her parents.

Ampal and alar: Literally, the terms mean bud and blossom. Figuratively, they mean rumour and gossip of the other people, especially women. The hero and the heroine prolong their secret love relationship. Slowly it becomes known to the people around them. They start talking about them. First the women start mentioning it through gestures by leering at the heroine out of the corners of their eyes and touching their fingers to their noses in contempt *(ampal)*. This act is compared to the buds whose petals remain closed. Afterwards, the women talk about the lovers openly (*alar*). It is like the blossoming of the bud into a flower. The hero is responsible for the gossip and rumour of the neighbours for he delays the marriage. The mother is worried at the slander; so she keeps her daughter under guard. The heroine feels sad because she is not able to see the hero. Gossip and rumour serve in several ways. The heroine feels assured of her marriage with the hero as her love is known to others. The companion exhorts the hero to marry the heroine without bringing the heroine to disrepute. The rumour and gossip of the strangers facilitate the parents to give their daughter in marriage to the hero without accepting the stranger's marriage proposal (*Akam.* 40). "The women with gossiping mouth" (*Naṟṟiṇai* 143) were not hostile nor malicious, but they were facilitators of taking the secret love to the status of married love. Rumour and gossip have a significant place in *kaḷavu* and *kaṟpu* phases of love. The

gossip, like watering the crop, increases the sexual desire of the lovers.

Iṭantalai paṭutal: The term refers to the second meeting of the hero and the heroine after their first union. This meeting is arranged without the help of mediators. This meeting takes place in the same place where their first union took place. In their natural union and in the unions caused by the male and female companions, there is a clear reference to their physical union, but in the union taking place on their own initiative, there is no definite indication of their physical union but only their passion for sexual union (*Aiṅkuṟunūṟu* 197; *Naṟṟiṇai* 39, 155). The hero seeks to meet her again and experience the pleasure he had in the first union. This intense desire for having the pleasure again is indicated by the term *iṭantalaipaṭutal.* By experiencing this desire, their passions are softened and mollified and their hopes for further union get vivified.

Irantukkuṟai yuṟutal: Accomplishing something through entreaty. Here it refers to the hero's request to the heroine's companion to arrange for a second meeting with the heroine after his first union with her. The hero will not plainly ask for the meeting. He will just indicate it subtly. The confidante does not understand what he really wants her to accomplish. She doubts whether he wants something to be done by her or by the heroine. The hero pursues her with gifts like leaf skirt and wreath, with enquiries about their names and place, about a wounded deer etc., as if he were a stranger. By these entreaties, the hero wants her to make arrangements for meeting the heroine. There are conventions about who can talk to whom and in what ways. The male companion cannot meet and talk to the heroine directly. The heroine's companion alone can approach her and talk about the hero's entreaties in a subtle way.

Aṟapporuḷpaṭuttal : following the path of virtue

Here it refers to the hero's return from the courtesan and union with the heroine after the onset of his wife's menstruation. The heroine is angry with him for leaving her and staying with the courtesan. So the hero tries to cool down the heroine's anger through the go-betweens. Then he enters and unites with her. To stay with the heroine for the first twelve days after the onset of his wife's menstruation is the virtuous conduct expected of the hero.

uyarntōr (*IA* 36) – the high-born people. The word refers to the kings and Brahmins in the social hierarchy. The duties of learning, defense, and mediation are assigned to them.

iḻintōr: (*IA* 39) – the lowborn people. The term refers to the merchants (*Vaiciyar*) and the farmers (*Vēḷāḷar*). They are called low by virtue of the wordly distinctions of caste types. The role of mediation is assigned to them only in the absence of the king. In terms of privileges and rights, these people are deprived. The *Vēḷāḷar* - i.e the farmers, initially did not have the marriage rituals for themselves (*Tol.* 1088); they were denied other occupations except cultivation (*Tol.* 1571). They are called *kīḻōr* = low people (*Tol.* 1088).

Kāntaruva custom: It is one of the eight forms of marriage mentioned in the Sanskrit Vedas. *Tolkāppiyam* and *Iṟaiyaṉār Akapporuḷ* compare the *kaḷavu* – the secret love with the *kāntaruva* custom of marrying a woman. According to this custom, man and woman who are similar in nature join together on their own and live happily. The other seven marriage customs are : 1) *Pirammam* – the giving of a twelve-year old girl to a man who has maintained celibacy for eight years, 2) *Piracāpattiyam* – the giving of a girl without refusal to someone of her brother-in-law's lineage when asked, 3) *Āriṭam* – placing the girl between a cow and a bull whose horns and hooves have been gilded and pouring water over them, 4) *Teyvam* – giving the girl to a priest before the sacrificial fire. It is called Divine, 5) *Kāntaruvam* - man and woman who are similar in nature join together willingly, 6) *Ācuram* – giving the girl to a man who performs a rare feat like controlling a murderous bull, bending the bow, hitting the moving boar, 7) *Irākkatam* – taking the girl by force without her or her family's consent, and 8) *Paicācam* – joining with an older woman or a sleeping woman or an intoxicated woman. This is known as Devilish. Here *Iṟaiyaṉār* compares *kaḷavu* with *kāntaruvam* to indicate that the lovers come across each other in a grove of trees and unite without anyone giving or receiving. There is also an attempt to reconcile the eight types of Sanskrit marriages with the seven *tiṇais* or modes of Tamil *akattiṇai* tradition. *Ācuram*, *irākkatam*, and *paicācam* are equated with *kaikkiḷai; kāntaruvam* with *aintiṇai*, and *pirammam*, *pracāpattiyam*, *āriṭam*, and *teyvam* with *peruntiṇai*.

Kāmappuṇarcci: Union out of sexual desire. There are other expressions like *iyaṟkaip puṇarcci* – the natural union, *meyyuṟupuṇarcci* – physical union, and *muṉṉuṟuppuṇarcci* – the previous union to denote physical union between the hero and the heroine taking place in their first meeting. They meet in a grove alone; they are unaware of themselves and unite in excess of desire. Their meeting and their union are caused by fate. The natural virtues of the hero are wisdom, constancy, investigation, and

resolve; the virtues of the heroine are modesty, innocence, fear, and loathing. When they meet each other alone, these qualities are swept away by desire; they are overwhelmed like the grass lying bent in the path of a flooding stream. The words *kātal* and *kāmam* in the *akattiṇai* context refer to the combination of both emotional and physical union. So when the lovers meet, they become unconscious of their being, as sex desire swells within and drives them to have physical union.

Kuṟi: Sign – the meeting place. After the first union, the hero wants to meet the heroine. He entreats her companion to accomplish this. She asks the hero to come to a particular place after making the heroine accept the proposal. The meeting takes place in certain places fixed by the companion during night and in the daytime.

Iravukkuṟi / Night tryst The meeting between the hero and the heroine takes place at night within the limits of her house, i.e., from the place of their meeting, the lovers could hear the words of the people in the house (*Tol.* 1075). The limits of the house include play hill, a park, a flowery arbor or the playground but not the kitchen, the granary, the store house, the upstairs, the dance hall, the bedroom or the queen's apartment. The companion, while arranging this meeting, exhorts the hero to marry the heroine quickly as others might come to know of this affair. She says that the mother often looks at her intently. The heroine is afraid of the harms that would come to the hero on the way and so on. This is how the night tryst develops.

Pakaṟ kuṟi: Day tryst. Meeting in the day takes place outside the limits of the house, i.e., in a cotton wood grove or *kino* grove in the case of *mullai* mode; in mastwood grove or screw pine grove in the case of *neytal* mode. The companion takes the heroine to one of these places and leaves her there. The hero comes and unites with her. After this, the companion takes her home. This is how the day tryst develops. Here also the hero is made to realize the necessity of early marriage. The hero happens to see the heroine addressing the sea or the grove or the birds in her anguish. Seeing her in that condition, the hero decides to marry her without prolonging the secret love.

Kaḷavu : the secret love In the secret phase of love, the hero and the heroine come upon each other by chance, fall in love, and have sexual union. This union is caused by fate. After their first union, they are brought together by his or her companion. The hero's companion is a source of consolation for the hero to express his anguish, and he is also helpful in informing the place where the heroine is waiting. The heroine's companion helps the hero to have further

meetings with the heroine by indicating the places at night and in the day. It is only the female companion through whom the inner world of the heroine is revealed. She prevents the hero's meeting with the heroine in order to understand the resolve of the hero as well as to make him realize the preciousness of the heroine. The hero threatens to mount the palm horse if the companion does not arrange their meeting. While helping the hero to prolong the secret love, she also exhorts him to marry the heroine immediately as the people have started talking about their relationship. The heroine is put under strict guard by her mother. She loses her beauty because of her inability to meet the hero. The mother arranges the possession dance in which the priest asks the heroine to worship god. The companion laughs at the priest and the god for their folly. The heroine doesn't like to worship god as she will lose her fidelity to her hero. Similarly, when the marriage proposal from a stranger comes, it causes anguish in her. In such contexts, the secret love affair is revealed to the companion by the heroine which she informs to the foster-mother, who, in turn, reports this to the real mother. The father and sons are informed by the mother through suggestive speech. This revelation of secret love of the heroine is called "standing with honour." If there is delay in marriage, or if there is gossip about her, the heroine elopes with the hero. The foster-mother feels distressed and finally, the lovers are united in marriage. In a way, *Kaḷavu* is marriage without rituals. Tolkappiyar identifies the following four features of conduct under the secret love phase (*Tol.* 1433): sexual union, coming together, union through his companion, union through the heroine's companion, union and the speech acts thereon.

Kaṟpu

The Revealed / Married love. It refers to the relationship between the hero and the heroine after it had become public. Tolkappiyar identifies the following aspects under the second phase, namely *kaṟpu*: i) the revelation of their secret love ii) getting the heroine from her relatives, iii) enjoying the pleasures of married life iv) separation v) sulking, and vi) reconciliation (*Tol.* 1434). *Kaṟpu* is marriage with rituals; it is the parents and relatives of the heroine who give the heroine to him (*Tol.* 1086). After the marriage, they lead a happy conjugal life. As a responsible family man, the hero departs from her for the sake of earning wealth. The season for the hero's return appears which increases the heroine's anguish. The hero also experiences anguish thinking about the suffering heroine; like a farmer wishing to plough the lands before the wetland gets dried, the hero wants to come back and unite with the heroine (*Kuṟuntokai* 131).

They enjoy the bliss of union. The hero leaves the heroine for the courtesan. The heroine is angry with him. The go-betweens mediate and the hero returns. He is refused admission into his house and then forgiven by his wife. The heroines in the *aintiṇai* mode are portrayed as graceful women, not grabbing ones. They are described as mistresses – *kāmakkiḻatti* (*Tol.* 1096) and are "akin to wives' (*Tol.*1096). They are shown as beautifying the hero's sons with jewels (*Naṟṟiṇai* 315). The concept of *kaṟpu* permeates both in the first and the second phases of their love. The heroine exhibits her fidelity in all trying cumstances. Her fidelity in the *kaḷavu* phase reveals itself in her anguish at the dangers on the path of her lover, in her scorn of the priest and god in the fiery dance, in her fasting when the marriage offer of the stranger comes, and in her elopement with the hero when all her attempts fail. The final stroke comes when she defiantly ignores her relatives who come to rescue her. In the *kaṟpu* phase, the heroine's patient waiting during separation, her anger at the hero's separation for the courtesan, and finally her acceptance of him show how the heroine shines in the strength of character.

Kāppukkaimikku: Excessive guard, increased vigilance. As a result of rumour and gossip about the love affair of the heroine, the mother confines the heroine in the house. She is unable to meet the hero because of this. There are two types of guard: mental guarding – guarding oneself with her own conviction (*niṟai*) and prison guard – confining a girl in one place and preventing her form leaving her house by several means. Here the author speaks about the second type of guard. The heroine is prevented from meeting the hero at night by the mother, dog, the people, by the hastening watchman, by the appearance of the moon, by the hooting of the owl, and by the crowing of the cock. The prison guard becomes an obstacle to the meeting at night for the heroine. As a result, a great change comes over the heroine which is observed by the companion and the foster-mother.

Kātal parattai: Courtesans or mistresses other than one's wife. Usually the courtesans are captivating women; they enslave men with their flutes, lutes, and dance. The hero stays with them enjoying their performance. But in the *akattiṇai* literature, the courtesans are portrayed with excellent virtues. They are not after the hero's wealth nor are they interested in spoiling the harmony of his domestic life by retaining him always with them. In fact, they counsel the heroes to go back to their house and bestow love upon their wives when they stay with them forgetting their family. They say, "If you could desert the woman whom you

married publicly, what guarantee is there for not deserting us as well. Think about your fault and don't allow the flower to wither" (*Narriṇai* 315). So these courtesans are respectfully called in *aintiṇai*, *Kāmakkilatti* women of rights (*Tol.* 1096) in conjunction with the word *Kilavan* (man of rights) referring to the hero. They are not prostitutes or public women seeking others' wealth. In fact they bedecked the hero's sons with the jewels (*Kalittokai* 82, 84) and respected the hero's family. By virtue of these qualities, these courtesans are called "our sisters" (*enkai*) by the hero's wife and are called "women who are like wives" (*Tol.* 1096). Tamil literature eulogizes these courtesans.

Poruḷ vayin pirivu: The hero's departing from the heroine for the sake of wealth. Of the many kinds of separation, the hero's leaving his wife to earn wealth is considered important. It occurs in *karpu* phase, i.e after their marriage. The hero and the heroine enjoy the pleasures of their conjugal life without any anxiety in their hearts for some time (*Tol.* 1091). But the demands of married life expect the hero to do his other duties as a family man. So the tension between the lure of passion and the call of duty experienced by the lovers forms the basis of beautiful poems. As a family man, he should have money to protect his family, to help his relatives, to consolidate his friends, to help the needy, to welcome guests, and to overpower the enemies. So he has to earn money. Nakkiranar says that the hero needs money to perform rituals to his dead ancestors out of his own acquired wealth instead of doing it out of inherited wealth. The hero departs from the heroine to make money.

Pūppin pirappāṭu: (*IA* 43) – the onset of menstruation. The hero stays with the courtesans. The go-betweens inform him of his wife's menstruation by wearing red clothes. The hero should return and pay attention to what the heroine says in the first three days and then unite with her for the remaining nine days. This is the proper virtuous conduct prescribed by tradition, and it is also believed that the embryo produced in this period is short-lived. If the hero comes after the first three days, it will not be considered "a swerve from the way of virtue." Menstruation customs occur in the *karpu* phase and not in the *kaḷavu* phase.

Pulavi:
Ūṭal : Tiff, sulking or lovers' quarrel
Tuni :

These three terms refer to the different dimensions of love quarrel between the heroine and the hero. It is mostly meant for the heroine, barring a few contexts of sulking for the hero. *Ūṭal*

refers to the tiff of lovers. *Pulavi* is the extreme form of sulking. *Tuṉi* refers to the fear. For sulking, there should be no serious cause. The reason should be of trivial nature which should instantly disappear as it appeared facilitating the happy union of the lovers. Vaḷḷuvar lists out some such occasions. When the hero sneezes, the lady feels sulky and asks him, "Whom do you think of now?"; when he looks at her intently, the lady asks, "Whom do you compare me with?"; when the hero tells her that he will not leave her in this life, she picks up a quarrel asking, "Will you take other women in the next birth?" Generally, the heroine develops sulking when the hero returns from the courtesans. She refuses him admission into the house (*Vāyil maṟuttal*), but she does not prolong it for long, and she forgives and allows him to come and unite with her (*Vāyil nērtal*). This is the picture that one sees in the *aintiṇai* poems. The constancy of her love for the hero is the unique virtue of the heroine in spite of the hero's misdemeanour, both in *kaḷavu* and *kaṟpu* phases.

Matiuṭampaṭutal: Reaching the correct understanding or reconciling one's understanding. After the first union, the hero wants to have further meetings with the heroine. He seeks the help of her companion to accomplish this. He expresses his wants in a subtle way, he offers gifts like leaf skirts and flower wreaths to the female companion. She does not understand what he wants her to do. She is not clear whether he seeks help from her or from the heroine. In the meantime, she also observes certain changes in the heroine. Her eyes are reddened and her brow altered. She wonders whether these changes are caused by gods or human beings. She analyses and finds that the changes in the heroine are caused by the hero and that he entreats her because of the heroine. The hero makes her understand what he wishes her to accomplish. This act of making her understand is what is known as reconciliation of her knowledge. How does the hero do it?

He comes to the place where the heroine and the companion are alone and enquires about their names, place etc., as if he were a stranger to the place. He asks them whether a wounded deer has come near their fields; whether an elephant has come there followed by his mate; whether they could show the way to their place etc. By these actions, the hero expresses his intentions to unite with the heroine. This intention is understood by the companion. Tolkappiyar indicates the ways of understanding the intentions of both the lovers: (i) by the hero's entreaties, (ii) by pondering over the changes in the heroine, and (iii) by the hero's coming to the place where the heroine

and the companion are together (*Tol.* 1071 & IA7). Thus the companion's earlier split understanding is corrected through these events.

Mārukōḷ illā marumoḻi: Reply with no contradiction. The foster-mother observes changes in the heroine. The heroine is not herself. So the mother asks the companion whether she knows the cause of it. The companion gives an explanation to dispel her doubt. The explanation to be given by her should not contradict the mother's knowledge, the greatness of the heroine, her fidelity and modesty, and her own chaperoning, and also the ways of the world. The companion gives the explanation thus: "My mother! When we were young, you asked us to go out and play with the innocent children. A young man with a lotus bloom came there. Your daughter asked him to give the lotus for her doll. The hero gave it and went away. When some thing is given to us, we should worship the person. Your daughter failed to do it then. Now she thought it to be a blight on her family. That is why the daughter shows change in her." This reply did not contradict the mother's knowledge since she asked them to go out and play nor her greatness because the heroine remembers a good deed done to her, nor her fidelity as she feared a blight on her family if it were to happen any other way, nor her modesty because she did not know then what she needs to know now, nor her friend's chaperoning since both of them were present. In this way, her explanation is without contradiction.

Munnura Uṇartal: Understanding through pondering. The companion of the heroine understands that union has taken place between the heroine and the hero. The heroine keeps it a secret without revealing it to her friend. She comes to understand this through several ways. One of the ways of understanding is explained. The companion observed changes in the heroine. She asks, "How did it come about?" The heroine says that her eyes were reddened and her brows altered because she bathed in a mountain pool for a long time. To this reply, her companion says that she will also bathe in that pool if one can attain such a wonderful beauty. On hearing these words, the heroine bows her head and scratches the earth with her toe. From this action, the companion comes to know that the heroine has had union with the hero. Likewise, she asks the heroine to worship the moon which arises from the sky. The heroine refuses to worship as it will mean infidelity to the hero. From this she understands the truth of her union. Such probings show a lack of respect for the heroine. The companion comes to know of the heroine's union through her own ponderings: whether the changes are caused

by a god or something else. Realization occurs to her when she is in a quandary.

Munnam: Suggestion/implication; expressing something through suggestive speech. There is a clear convention about making utterances in both the *kaḷavu* and *kaṟpu* phases by the speakers (*Tol.* 1436; 1447). Some could speak explicitly and some others by suggestions. Excepting the hero and the heroine, all the other ten people – Brahmins, male and female companions, foster-mother, bards, male and female dancers, courtesans, and the learned could talk to the hero and the heroine only by suggestion as appropriate to the context (*Tol.* 1442). So suggestion refers to the convention of making implied speech about something by someone to somebody in a particular context (*Tol.* 1454). As such, the real mother can broach the subject-matter of her daughter's love only through suggestive speeches to her husband and sons. By her speech, the father will realize that their lineage would be disgraced if they do not give their daughter in marriage to the man she loves(*IA* 28).

Ciṟaipuṟam (IA 54): Outside place – outside the hedge. Citing the prison is one of the ways resorted to by the go-betweens to comfort the heroine when she feels distressed at the delay of the hero's return from separation as promised by him. The go-betweens try to comfort her in all possible ways. When the hero does not return at the arrival of the season, the heroine feels sad. The go-betweens say: "Don't mistake the arrival of the season by the lilies' blooming because the flowers have mistaken the shower for the season; the season has arrived, so too the hero will come without fail." They will divert the heroine's attention by interpreting omens, by playing the lute, and by blaming the hero as being loveless and cruel. If these ways fail to comfort the heroine, the go-betweens resort to comforting her by a reference to the prison of fidelity. They will cite the noble family from which the heroine was born, how it upheld virtuous conduct from ancient times, how it has been guarding modesty and fidelity, how wise men always held in high esteem those women who safeguarded the fidelity and the prestige of the family etc. Finally, they will appeal to her not to bring disrepute to the family and to her by her disrespectful conduct. This is called "citing the prison" which is given by Nakkiranar using an illustration from *Pāṇṭikōvai* (313). But in *Tolkāppiyam*, a different view is expressed. The nature of the go-betweens is to speak things which are pleasant to the hero and the heroine (*Tol.* 1122). If at all they speak anything contrary to this nature, they will speak so, not in the presence of the hero or the heroine.

They will talk unkind words in their absence, knowing clearly that the hero is hearing their words from behind the hedge. By such talk, they make the hero realize that he has to marry the heroine without any delay.

Ciraippuram Kuriyāt tōnralum: (*IA 55*) Not citing the prison. The go-betweens prefer to cool down the anguished heroine when there are indications of the return of the hero after finishing his mission. Conches and drums sound when the hero returns. The go-between realizes this. She then speaks like this: "Our lady, you thought you would die, didn't you! Now, look; there is nothing a person can't have, is there? Since you let us comfort you, you get to worship your lord again this very day!".

Talaip peyal marapu: The tradition of bringing together the hero and the heroine. There are two ways of meeting the heroine for the hero (i) meeting her at a rendezvous arranged by his friend and (ii) meeting the heroine without his friend. The hero's companion cannot meet the heroine and speak to her. He can inform the hero about the place where the heroine is waiting. Similarly, the heroine will not meet the hero through the entreaty of her companion.

Tiṇai nilaip peyar kōḷ: The names pertaining to each mode. It included the names of the geographical region and the occupations pertaining to each mode (*Tol.* 968). For example, the people of the mountain-country mode (*mullai tiṇai*) are called *āyar* (shepherds) and *vēṭṭuvar* (hunters) (*Tol.* 969). When the hero decides to delay his departure, he changes his mode from the wasteland to the river plain mode. Since separation from the heroine or separation along with the heroine from the relatives belong to the wasteland mode (*Tol.* 959).

Notumalar varaivu: Marriage with a stranger. The parents, sometimes, accept the offer of marriage from strangers without knowing that their daughter is in love with someone else. Sometimes they will reject the hero's marriage proposal unintentionally. In such contexts, the heroine and the companion act with boldness. The companion indicates that the heroine is in love with a hero who removed her pallor which spread on her during his separation (*Aiṅkurunūru* 258). Having heard this, the parents give her in marriage to the hero, rejecting the stranger's offer. The stranger's marriage offer is one of the trying cumstances for the heroine, which compels her to reveal her secret love. She disdains food, refuses to participate in the feast prepared for the stranger. This is also an occasion for the companion to exhort the hero to

marry the heroine without delay and to warn him that the strangers are waiting to snatch her like the heron waiting to grab the fish. In the *aintiṇai* poems, the parents in general will not go against the wishes of their daughters if they are in love.

Vanpuṟai: Reassurance. The hero consoles the heroine by emphasizing the reasons for separation when she grieves over his departure (*Tol.* 1128).

Vāyil: The go-betweens of the hero and the heroine

Veḷippaṭai: Becoming public, or exposure. The secret love of the hero and the heroine gets exposed. It is revealed by the heroine to the companion when a stranger comes seeking her in marriage. Then the companion tells this to the foster-mother, when she observes that the heroine is not her old self. Afterwards, the foster-mother informs the real mother. She, in turn, informs her husband and sons through suggestive speech. So exposure, or becoming public is the process of getting the heroine's secret love known to father, brothers, and mother.

The ten categories used to interpret *Akam* poems

1. *Tiṇai*: Mode. It is concerned with the five regions, the people, and the patterns of their behavior or conduct.
2. *Kaikōḷ*: Conduct pertaining to *kaḷavu* and *kaṟpu* contexts of love. Using this category, one can state that this poem is about *kaḷavu* or *kaṟpu* phase of love.
3. *Kūṟṟu*: The speech act or the speaker of the poem. Tolkappiyar makes a detailed statement about who is fit to speak, to whom, and in what manner in *nūṟpās* from 1436 to 1442. In the *kaḷavu* phase, Brahmins, male and female companions, foster-mother, the hero, and the heroine of eminence alone could make utterances (*Tol.* 1436). In *kaṟpu* phase the bards, male and female dancers, courtesans, the learned, and passers-by could speak (*Tol.* 1437). The people of the town, neighbours, medicine men, father, elders can only report but not make direct speeches (*Tol.* 1438). The real mother will not talk directly to the hero and the heroine (*Tol.* 1439), but with others. Others can talk with the mother, foster-mother, and the confidante directly (*Tol.* 1440) in *kaḷavu* and *kaṟpu* phases. Except the hero and the heroine, all the other ten people (*Vāyil*) can talk to the lovers in ways appropriate to them (*Tol.* 1442).
4. *Kēṭpōr*: The audience / the hearers. The heroine hears what her friend says or what her friend hears when the heroine speaks. The words of the hero, heroine, Brahmins, and the learned will be heard by all (*Tol.* 1443).
5. *Iṭam*: Person – the grammatical person – the first, second, and third person. This helps us in saying that this poem deals with such and such a person.
6. *Kālam*: Time. It is the knowledge that this poem deals with the present, past or future time reference.

7. *Eccam*: Elision / ellipsis. Word elision or sense elision. We must fill up the missing element in order to have full meaning of the poem.
8. *Meyppāṭu*: Mood; manifestations of emotions. There are eight moods: smiling, weeping, disgust, astonishment, joy, fear, pride, and anger. We must point out which one of these emotions manifests itself in this poem.
9. *Payaṉ*: Effect / result. This helps us to know the result or outcome of the poem.
10. *Kōḷ*: Meaning mode – how meaning is structured in the poem. There are five ways by which meaning is patterned.
    a. Lock-tongue construction: we link the first and the last expression together in order to interpret the poem.
    b. Shimmering: the first, the middle, and the last expressions are linked in order to get the meaning.
    c. Unstringing of beads: all expressions and lines are independently meaningful.
    d. Transposing words: one must transpose the words in order to understand the verse, and
    e. Standing to one side: the meaning suggested in a poem has to be located, somewhere within the verse.

With a complete knowledge of the above ten items, we can interpret any *Akam* poem.

இறையனார் அகப்பொருள்
செய்யுள் முதற்குறிப்பகராதி
(எண்: செய்யுள் வரிசை எண்)

Mutaṟkuṟippakarāti